THE ART JOURNAL.

STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

TO those who make Art a study—not of necessity with a view to practise it, whether professionally or otherwise, but for the sake of gaining an intelligent knowledge of its various characteristics—there is, perhaps, nothing which affords more pleasure than to watch the growth of the painter's mind as developed in his works; and his progressive skill in acquiring a mastery over the technicalities of his art—whereby is meant form, composition, and colour. This knowledge is to be attained by comparing the artist's finished pictures of different dates with each other; and, also, yet in less certain degree perhaps, by observing how the first idea of a subject is worked out till it becomes a complete embodiment of what the painter aimed to represent. His original sketches, whether ideal or from the life, form the foundation whereon his superstructure is raised, and thus they become most valuable aids to the student of his works, and are no less interesting than they are valuable. And it must not be forgotten that the mind of an artist, and the power of his hand to express his conceptions, are as manifest in a mere outline drawing, however roughly executed, and by whatever means, as they are when arrayed in all their brilliancy of colour, which is only the dress wherein the naked form is clothed.

In commencing this series of engravings from the "STUDIES AND SKETCHES BY SIR EDWIN LANDSEER," it may be well to recapitulate the statement we made a few months since, when announcing the project. It was remarked that "they will be selected from the very great number of studies and sketches that exist in private collections, or have been recently dispersed by public auction, the possessors of which have, in many cases, generously placed their acquisitions at our disposal. It is only requisite to state that the eminent firm by whom the



Refreshment: Belgium (1840).—*Lent by Messrs. Agnew.*

greater portion of the vast Art-treasure was acquired—Messrs. Agnew and Sons, of Manchester and London—have kindly and liberally tendered their aid to the proper carrying out of this undertaking; regarding it, first, as a beneficial mode of Art-



Reapers Resting: Glen-Fishie (1827).—*Lent by H. G. Reid, Esq., Middlesbrough.*

teaching, and, next, as a worthy monument to the great artist." Messrs. Henry Graves & Co., who also are in possession of very many examples of Landseer's sketches, &c., are lending most efficient help, by permitting us to make a selection from the drawings and oil-studies of which they are the owners; while it will be seen, from the subjects introduced, that we have access to the portfolios of amateur-collectors.

When the exhibition of Landseer's works was opened last year



On the Beach (1840).—*Lent by Messrs. Agnew.*

at the Royal Academy, nothing seemed to take the public so much by surprise, and to excite more interest, than the range of subject-matter to which, especially in his earlier years, his attention had been directed, as seen in the sketches then

hanging on the walls. Animals one of course expected to find there in rich abundance; but the studies of landscape-scenery, of figures, and, far beyond these, the architectural "bits," both interiors and exteriors, included in the exhibition, were of so excellent a character as to show that if the artist had made either of these his specific pursuit, he would have attained a position as high as that with which his name is so distinguished. With regard to the landscape-portion of his pictures, it may truly be said that it often forms as interesting a part of his paintings as the figures and animals that animate them; and precisely so, on account of its truthfulness and poetic treatment: in many of his pictures the landscape is superbly grand. If his horses and dogs and deer stand unrivalled as the chief actors on the stage, the scenery in which they are very frequently located enhances wonderfully their pictorial value. No one can fully and adequately understand Landseer, or estimate his marvellous and varied faculties, without having closely studied his landscape—mountains, moors, glens, and lakes. He was ever a



The Queen on Horseback (1838).—*Lent by Messrs. Henry Graves & Co.*

close student of Nature, and watched with penetrating eye her every mood, recording with a minute and unerring hand the objects and scenes which lay before him. Landseer is commonly spoken of as an animal-painter; but he was sometimes more than this; and all who have looked beyond his marvellous representations of animal life, have found quite enough to show his boundless wealth of pictorial resources. Moreover, as a recent anonymous writer in the *British Quarterly Review* observes, when referring to Landseer's Art,—"Its meaning can reach the general heart, its beauty be seen by the unsophisticated eye."

It is not our purpose to make these pages the medium of discussing the merits of his finished works, even had we space for such disquisition; our present business is with the foundation of his pictures, not with the completed edifice; with the germ, rather than the ripe fruit. The "Studies and Sketches" speak so well for themselves, that all we shall think it necessary to do is to offer some brief comment on them where it seems expedient; but this must be reserved till the next paper.

It may, however, be permitted to us to remark that this series of engravings can scarcely fail to interest the public generally,

who know Landseer only through his finished pictures; they will also be of greater value to the student. Landseer was a consummate draughtsman, and in his sketches we see the operation of this faculty in all its fulness. It began with him, and can be traced, with few exceptions, through his works down to his latest years. Thus the "gallery" now commenced in these pages will, we are justified in saying, serve the twofold object of instruction and mental gratification to all who appreciate Art. J. D.



The Braggart (1818).—*Lent by Messrs. Agnew.*



At Church: Belgium (1840).—*Lent by Messrs. Agnew.*

EARLY ENGRAVINGS IN THE ROYAL GALLERY AT FLORENCE.

BY F. P. SEGUIER, F.S.A.

A GREAT traveller once observed that he could never study when on a journey, and yet he never travelled without a due allowance of books. At one time his fancy led him to a foreign language, at another time it was stenography; yet, the long sojourns which this person made in the East, or his tedious voyages across the widest oceans of the globe, never afforded him time for studying anything. According to Charles Kingsley (*vide* "Glaucus"), indulgence in *ennui* and idleness at such times is folly, or more than folly; but perhaps there are no Kingsleys with the traveller; we know, however, that there are people with him of another type, of the class who traverse thousands of miles to see the Vatican, and then go back again without copying a single monogram, or attempting to decipher one enchorial fragment. The great explorers, during their long periods of relaxation, find mental sustenance in conversation, whilst they ignore every pursuit worthy of being called practical study. It is the same with rovers of a more humble description, of the class who rarely venture beyond Paris or Rome; half what they learn, or fancy they learn, is from the lips of their fellow-travellers, the strangers of the diligence or the *restaurant*. The conversation on such occasions, whether international or not, is usually lively, and in many instances brilliant; but it is always best to accept conversational information as gossip, or as an alloy containing more or less of usefulness and truth.

We join a party *en route* to Florence, and try to amuse them with a gathering from Art-dictionaries, and we are pleased to find that our fellow-travellers know nothing whatever about old prints, neither do they possess a single work on the subject. Most of the great cities of Europe can boast of a collection of prints, but in many instances these mines are not very accessible to travellers, and the wading through of portfolios savours slightly of practical study, which we rather desire to avoid in our tour. The collection of prints in the corridors of the Royal Gallery at Florence we enjoy, because we are able, with comparatively slight fatigue, to see at one glance the progress of the art; or we can find amusement in comparing the characteristics of the different schools.

Our visit on this occasion will be devoted entirely to the earliest prints in the collection, the stranger friends having already given the writer three questions to answer:—What was the origin of the art? When were the first prints published? Which is the older art, wood engraving or metal-plate engraving? English and foreign Art-historians, in replying to these querists, relate the story almost in the same words; but we must not forget that what they narrate is simply a story of our own day—that is to say, greater researches may yet be made, and more light may yet be thrown on the origin of this interesting art. Gullick, in his work on Painting, quoting Coleridge, says, "Painting is a something between a thought and a thing;" and we can speak of engraving as being something between sculpture and printing; it is posterior to the first and anterior to the second; for the "burine," the "graver," the "tint," and the "point," are but modifications of the chisels and files of the sculptor, whilst the materials on which they are exercised are closely allied to the materials of the printer. Thus we see that engravings on metal or on wood are a species of type in the form of pictures, whilst the printer's types are pictures in the form of emblems or symbols; and do we not meet with learned men who endeavour to explain the origin of characters by trying to show how they are associated with our ideas, or how they symbolize "thought"? We find a writer in the *Athenæum* thus expressing himself when describing the ancient language of Cyprus:—"There is something peculiarly pleasing and artistic in a page of these singular symbols." Were we to follow Evelyn's plan we should find our study almost as rich in scientific terms as the systems of a naturalist; we have in our catalogue "tomice," "plastice," "playster paradigramatice," "colaptice," "glyphice," "agocice," "chemice," "anaglyphice," "diaglyphice," and "encolœptice." Painstaking worthies were the Art-writers in Evelyn's time, but their manner of teaching is too tedious for a relaxation-tour. Evelyn, however, is perfectly right in trying to show that the origin of wood and plate engraving may be traced from the various branches of the "sculptura" of the ancients, yet we cannot tease ourselves by attempting to translate his quotations from Virgil and Horace. In 1699, Monier published a history of engraving and the sister-arts; the plan of his book does not differ essentially from Evelyn's, for he speaks of the art of engraving as it existed in the time of the Trojans, as well as of Homer's description of the "Buckler of Achilles." If we smile at the roundabout way in which Art-writers of the seventeenth century usually describe the origin of engraving, we must yet admit that it is a very common practice, when speaking of the early history of Art, to recapitulate traditional theories; and our best modern lecturers venture to remind their learned audiences that the "arts of designing and painting were not unknown to the Egyptians and Assyrians," and their seals and wood-stamps have been compared to the characters or types of the modern printer. Again, we may speak traditionally of the map of the world, engraved on a plate of metal by Aristagoras, five hundred years before the birth of Christ. Some describe this map as a species of *niello*-work, and it reminds us of the writings on tables of brass mentioned in the Book of Maccabees.

Books and prints are much associated; for we know that all the civilised nations of Europe could boast of their literature before the invention of printing; some, of course, were more in advance of others, but even England could give the names of thirty or forty writers of some reputation before the time of Chaucer. *Codices* and early prints are so closely allied, that we may view the study of the former as an introduction to the latter. In a trip of this kind one is almost afraid to speak about *codices*, lest there happen to be a Tregelles or a Moorhouse in the carriage or at the *table d'hôte*. It is pleasant to hear such men lecture when they speak with so much confidence on the date and genuineness of fragments of scribbled parchment which appear so utterly incomprehensible to the uninitiated. Moorhouse informs us that whilst Europe, during the dark ages, was really active in supplying the world with MSS., yet many professing to emanate from authors who lived between the sixth and fifteenth centuries are often doubtful. After Alexandria, Constantinople became famous for its MSS., and many of them were encased in valuable bindings. In the third and fourth centuries professional scribes were employed in the religious houses or *scriptorii*; there were two kinds of copyists, called *antiquaria* and *libraria*; the latter were chiefly employed in transcribing general works, and Moorhouse remarks that, according to an old writer, "the stupider monks were employed to transcribe." In connection with this subject, Mount Athos, and Nitria in Africa, have also their traditional reputation; the late Lord de la Zouche speaks of some interesting fragments of *codices* at the latter place, which had been torn up to cover pickle-jars. It has been stated that the uncial characters in early Greek scrolls were in some cases stamped or printed, instead of being written by the hand. The illuminated capitals in MSS. of a later period, we might say of the fifteenth century, were sometimes woodcuts. Amongst the earliest illustrated *codices* may be noticed some commentaries on the Old Testament of the sixth century, which are illuminated with figures and animals. The illuminations, or pictures, in a Latin Bible, written in the reign of Charles the Bald, about the year 845, are painted in the opaque distemper-like manner of the early African school. Many beautiful illuminated MSS. are the productions of

the fourteenth and fifteenth centuries, such as the Sherborne Missal, the Histories of Froissart, History of the Deposition of Richard II., the Luttrell Psalter, the Bedford Missal, the Poems of Ludgate the Monk, the Miracles of St. Edmund, &c. The French missals of the fifteenth century are also costly. One of the finest works of this class in England is the Townley Missal, illustrated by the famous miniaturist, Julio Clovio, in the early part of the sixteenth century. The reader should not leave Florence without examining Julio Clovio's "La Deposizione di Croce," in the Pitti. The St. Jerome, a missal of the fifteenth century, in the Royal Library, Malta, may also be noticed as another fine example, although the pictures in it appear to be of unequal finish and merit. The borders and small paintings in the "Hours of the Virgin," a Latin MS. of the fifteenth century, are so prettily executed that we feel quite unprepared to welcome the noble art of printing, not only as it appeared in the form of playing-cards between 1300 and 1350, but also as it appeared in the early part of the fifteenth century in the form of emblems and images of saints, such as the familiar woodcut of St. Christopher, the date on which is 1423. Not very long ago an article on the origin of playing-cards was published in the *Gentleman's Magazine*. The writer of the said essay agrees with Breitkopt, who, in his "Versuch der Ursprung der Spiel karte," describes playing-cards as being of great antiquity, and of Eastern origin. He quotes also the testimony of Covelluzzo:—"Anno 1379, fu recato in Viterbo el gioco delle carte, che venne de Seracinia, e chiamisi tra loro naib." According to Singer, the earliest known cards were printed on linen-paper from cut blocks of wood. Lastly, the writer alludes to "Etudes historiques sur les Cartes à jouer," by Leber, who agrees with Breitkopt, in assigning an Eastern origin to playing-cards; and further, on the evidence of the cards themselves, he considers that in the first instance cards constituted a symbolic and moral game. The *Athenæum* published a description of some curiosities of this kind that were dispersed at the sale of Herr Weigel's collection at Leipzig:—"Four playing cards, engraved on copper by the Master of 'E.S.' 1460 . 1470. 1,800.th. Five of the like, on copper, by the Master of the Playing Cards 1470 . 1490 . 1,650.th. A king of the like, 1475 . 1490. 300.th."

The emblems and block-books are generally regarded as the parents of the art of wood-engraving, although there are traditions which point to an earlier date; thus we read of Marco Polo, the Venetian, visiting China in the thirteenth century, and seeing paper-money stamped with a seal coloured with vermilion. Cumberland likewise gives us the following story from Papillon. Signor and Signora Cunio, the amiable twins of Count de Cunio, whose wife was a relative of Pope Honorius IV., painted pictures of the deeds of Alexander, which they afterwards engraved on wooden blocks, and when printed, were presented to Pope Honorius in the year 1285. After studying the beautiful missals which appeared in Europe during the fifteenth and sixteenth centuries, we cannot help feeling that the block-books must have sorely disappointed many. But it may be said "Biblia Pauperum" means the book or Bible of the poor; and poor indeed were our homely ancestors of that age, without Bibles, without picture-books of any kind from which the infant-mind could be instructed—for then there were no illustrated baby-tales, no portfolios of prints within the reach of the humble, no scrap-books to cheer the long hours of slumbering age. "Biblia Pauperum" is usually described as one of the earliest of the "block-books;" the figures in these books are generally coarse and unartistic, the absence of the "cross-hatching" being very conspicuous. Some "block-books" are, however, better than others; for example, we have a "Book of Canticles," in which the figures are rather elegant and well-formed; and in the "Speculum Humanæ Salvationis" the figures are almost equal in neatness to the works of Martin Schongauer. There are a few painted "block books" extant, and judging from the primitive way in which the colours are washed in, it is not unlikely that they were coloured at the time they were printed. The noble art of printing from movable types now began to spread over the world, and a recent writer on this art said that an English archbishop persuaded Henry VI. to allow him to send people to Haarlem to endeavour to discover the secret, and succeeded in bribing a man of the name of Corsellis, whom they took to Oxford, and made a prisoner of him until he had taught them the art, and thus were books printed at Oxford before those produced by Caxton.

The book-illuminators were loath to forsake their interesting profession; thus in the Mazarine Bible, supposed to have issued from the press of Guttenburg and Faust about 1455, we find large illuminated letters, which were most likely printed from blocks, and coloured by hand; and we also meet with missal-paintings in early printed works. Soon after this time, woodcuts, varying in quality, were frequently introduced into valuable printed books. Many of these cuts were very deficient in artistic merit; we may notice, for example, the illustrations in "Columbus Epistola de Insulis Indie," printed at Basle in 1499.

Certain German books, printed in the latter part of the fifteenth century, were illustrated with very large figures; and, whilst some are excessively common, others possess considerable merit for that time. It is worth noticing that we meet with nothing in metal-plate engraving of so rude a type as the primitive efforts of the woodcutters. Amongst the earliest engravers on wood were George Schaff and Jacob Walch; and the latter was the supposed master of Wolgemut. The first woodcuts published in the printed books of France and Germany, as already remarked, are very coarse and uninteresting; but the illustrations of certain costly German works, printed in the early part of the sixteenth century, display better taste; yet these, as a rule, are inferior to the productions of the best *picture*-engravers of that time.

The invention of the art of printing from engraved plates has been given both to the Italians and the Germans. The following is Vasari's story respecting the claims of Maso Finiguerra: "About the year 1460, having engraved some figures on a silver plate which he intended to enamel, in order to try the effect of his engraving, he cast over the plate some liquid sulphur, when the dirt, or black, which had lodged in the traces of the graver adhered to the sulphur, and produced the effect of a print or pen-drawing. He afterwards succeeded in taking off a complete impression, by filling the strokes with a black composition and passing a roller over the plate placed on damp paper." It would appear, from this anecdote, that the invention of printing pictures from metal was rather the result of accident than the reward of experiment. There is a tradition that *mezzo-tinto* engraving was likewise discovered by accident by Lieut.-Col. von Siegen about the year 1640, whilst doctoring the engraved metal-work of a musket. Evelyn, however, in his "Chalcography," published in 1662, ascribes the honour of the invention entirely to Prince Rupert. This prince was unquestionably an artist of no mean ability, as may be seen by examining his 'Turk's Head' and other prints which bear his royal monograms. His engraving called 'The Great Executioner,' in the Hugh Howard collection, sold for £51. We find the following description of two of Maso Finiguerra's works, at the sale of Sir Mark Masterman Sykes's prints, in 1824: 'The Madonna on a Throne, with the Infant Jesus attended by Angels and Saints.' This was purchased by Mr. Woodburn for £315. 'Adoration of the Magi, a composition of numerous figures.' This was bought by Mr. Durst for 50 guineas. Mr. Woodburn also gave £315 for the Pax of the first engraving. Other examples of *niello* plates in this collection realised sums varying from £50 to £150.

Before leaving Florence, the reader should examine the *niello* works of Finiguerra and Pollajuolo, so appropriately arranged with the Medici gems. Prints from *niello* plates are very curious and interesting; we seem to associate them with an advanced period of the art of engraving; that is to say, they do not appear to be contemporary with the "block-books" and other early woodcuts; in style, they are more nearly allied to what they really are, viz. examples of metal-work. The neatness and precision displayed in the details and accessories may be described as metallic; but there is nothing sketchy or picturesque in the earliest specimens; they are like impressions from carvings, and the perspective or landscape part of the work does not appear to be well expressed or understood.

(*To be continued.*)

GOLD AS AN ART-MATERIAL.

By P. L. SIMMONDS.

THE precious metals enter largely into manufacturing use, and more extensively now than ever, since gold has been found so widely distributed of late years over different parts of the globe. The industrial uses of gold are very numerous. From its great beauty and the ease with which it can be worked, it offers a fitting material for the noblest efforts of the modeller and graver; but the costliness of the material, which lends additional charm to true works of Art, is a mere element of vulgar display in ill-executed and unworthy designs.

Of all the mechanical arts the goldsmith's work is that which approaches most closely to the Fine Arts, and is, therefore, the one in which any absence of taste is to be regretted. The general diffusion of works in the precious metals exercises a great influence on the artistic taste of the masses; and it is, therefore, pleasing to notice that our artistic workers in gold and silver are now impressed with the conviction that they wield and exercise what is really an art, and hence take into consideration, not only the nature of the article they manufacture and the usage to which it is to be applied, but also the purity of style, the elegance of form, and the decoration which must be given to it. It is well remarked in the Jury Report of the London International Exhibition of 1862, on the Precious Metals, that "The trader should be a manufacturer possessed of taste, and as much as possible draw his inspirations from his customers; in fact the goldsmith and jeweller should combine a knowledge of architecture and sculpture, and be well skilled in archæology, that he may not confound the styles of different periods. In France the traders, being usually manufacturers, have the advantage of intercourse with men of taste, and meet with continual inspiration at every step, without the interference of a mediator." The main object of all the best workers in the precious metals now is, to combine utility with the highest possible artistic excellence; to make the object, whether an ornament for the table, a testimonial, or a memorial, valuable not only for the metal of which it is formed, but also for the workmanship with which it is adorned, and in so doing they carry out the intentions that have actuated all the most renowned workers in the noble metals. Thus their works compare with the best produced in any age or country.

The goldsmith's work may be divided into two groups—works of high art, including church ornaments; and industrial or useful articles. In the former, France, Russia, and Prussia excel; in the latter, England takes the pre-eminence. From the earliest times the precious metals have been used in the fabrication of domestic utensils and ornaments; the possession of the one and of the other being the external evidences of a certain social superiority. The same cause which led to this result—their scarcity and consequent value, joined to their intrinsic beauty—also rendered them the most precious offerings which could be made in the name of religion. Accordingly, in ancient and mediæval times, pagan temples and Christian churches were richly adorned with lamps, candelabra, censors, vases, shrines, &c., of gold and silver. Indeed, in the middle ages, if we except some of the towns on the Mediterranean, the Church and the Princes possessed the monopoly of vessels and ornaments of this description, and with it that of all the art.*

In those times a goldsmith was a very important personage; not alone in consequence of the prestige which even constant contact with the precious metals appears at all times to have communicated to men, but because all branches of Art were generally united in one person, and the goldsmith was very frequently a painter, an architect, a sculptor in stone, &c. They retained this importance even in the sixteenth century, as we learn from the whimsical negotiations of Benvenuto Cellini with popes, kings, and princes.

The total estimated stock of gold in the world previous to the discoveries in California and Australia was about £560,000,000, and since then (that is in a quarter of a century) the quantity of gold has doubled. Australia alone has contributed to this about £300,000,000. The outlets or employment for this gold may be reduced to five—coinage, export, consumption in the arts and manufacturing industries, loss or waste, and the reserve held in banks or in private hands.

It is extremely difficult to arrive at precision or accuracy on this question, from the multiplicity of documents and returns which have to be compared and tested from various countries; but still a tolerably fair idea may be obtained of this great question, without assuming perfect accuracy.

The conclusions to be arrived at, after careful investigations, are, that coinage absorbs about 35½ per cent. of the total production; that export takes away nearly 15 per cent.; the consumption in arts and industry constitutes 11½ per cent.; and the reserve held in ingots, &c., by bankers and private individuals, is about 3 per cent. The actual loss by direct export, by hoarding, that taken away by emigrants, wear and tear, &c., constitutes fully 50 per cent. So that the producing countries of civilised Europe and America, by the course of commerce and traffic with the absorbing countries, really after all only retain a moiety of the precious metals which they obtain from their mines and gold-washings.

The operations which contribute to the productions of goldsmith's work are very numerous. The metallic alloys are melted in crucibles; they are afterwards cast in moulds of beaten earth or sand; when taken from the moulds the articles pass into the hands of the chaser. The chaser's work is, however, economically replaced in the case of stamped work by presses and steel dies. By means of these processes are produced table-ornaments, certain objects of Art, and various pieces of goldsmith's work which are also made by means of the lathe, the hammer, and stamping. Mounting consists in uniting the various parts of a work together; this is done by means of soldering and also by screws and nuts. The other processes are hand engraving and biting-in with acid, enamelling, engine-turning, and polishing with special lathes; and lastly, finishing, which includes rouge-polishing, and burnishing with steel, agate, and other tools.*

In the manufacture of jewellery, after smelting and purifying, the gold is alloyed with copper and silver according to the carat which is wanted, ranging from 9 to 22, and cast into flat skillets or square ingots. There is a great difference in the quality of gold, according to the locality from which it has been obtained; and the period varies in which it can be brought into a proper condition for working; sometimes it has to be smelted as often as a dozen times before this is done. Fluxes are employed to get rid of foreign substances. Pure gold is seldom if ever used (except by African and Indian workmen), as it is too soft for manipulation. Wedding-rings are made of 22 carat, fine articles of from 16 to 18 carat, and other goods of a lower quality. Purification having been effected, the skillets or ingots are rolled down by machinery, for either plate or wire, to any thickness which may be required. For the latter it can be drawn out as fine as a hair, and when an extra thinness is needed, the almost imperceptible thread is drawn through a hole drilled in a ruby. At this stage the metal is fit to be worked, but it more resembles iron, and, later on, copper, than gold, and it is only when nearing the final process that it bears the appearance of what it really is. The plates are iron punched out by presses and fitted with stud dies of all manner of designs and sizes. The pieces

* Record of Irish Industrial Exhibition, 1853.

* Christofle, in French International Exhibition Catalogue, 1867.

are given into the jeweller's hands to make up into brooches, ear-rings, &c. Rings are often cast in one or two pieces. The object next reaches the chaser, who puts it into a mixture of which pitch is the principal ingredient, and then, with multifarious fine tools, ornaments it according to fancy or design.

It is then returned to the jeweller, who anneals it, in order to get the pitch off, and after it has been cleaned with acids, it is ready for colouring. This is managed by boiling it in a chemical mixture, after which it is scratched with sour beer and wire brushes to give it a bright appearance, and put into a box with sawdust till it is dry, and is then in a marketable condition.

I shall now proceed to touch upon some of the other uses and employments of gold for coinage, watches, &c.

Gold has ever been the most convenient and the most portable for the purposes of exchange. In the Holy Scriptures we find numerous allusions to countries renowned for gold. The celebrated story of the Argonautic crew had doubtless its origin in gold. In Abraham's time gold was considered a principal portion of wealth; indeed, in looking up the long vista of past ages, gold is seen to have formed an important element in the vicissitudes of mankind. The art and skill of the goldsmith were exercised in early times. There was Nineveh, famed for its abundance of gold. In Babylon also there was a great accumulation of gold. I might quote interesting descriptive passages from Herodotus and speak of the treasures of Crœsus, king of Lydia, the gold of David, and the vast riches of Solomon; the treasures of Philip and Alexander the Great, and the extraordinary accumulation of gold in the mighty city of Rome, in the reign of Augustus—for most of the mineral wealth of the world was in his dominions and flowed into his capital. The contribution of the people in the time of David for the sanctuary amounted to nearly £7,000,000. The immense treasure David is said to have collected for the sanctuary from all quarters exceeded £800,000,000, a sum greater than the British national debt. The gold with which Solomon overlaid the "most holy place," only a room thirty feet square, amounted to more than £38,000,000.

The Egyptians used for money of exchange rings and ingots of gold; but coins of gold did not circulate much before 209 years prior to the Christian era, the *aureus* of the time of Cæsar being nearly of pure gold.

About the seventh century gold coins were almost the only currency. Ainsi Abbou, who was master of the Mint of Limoges in 622, was at the same time a goldsmith, and had for apprentice St. Eloc, who became minter and treasurer of the king.

Since 1850 about £120,000,000 of gold has been coined in England, at the Imperial Mint, and about £36,000,000 at the Sydney branch Mint. Germany has coined about £32,000,000 in the last four years, nearly all gold; Belgium, between 1867 and 1872, upwards of £7,500,000 in gold. The United States and other mints have coined between 1857 and 1871 about £240,000,000. Indeed, the *Economist* estimates the total coinage within the period last named at £600,000,000. Some of this is old coin returned and reminted. Between 1855 and 1871 France coined £150,000,000 in gold and silver; but I cannot separate the amounts in the four years ending 1870; however, gold to the value of upwards of £33,000,000 was coined in France.

(*To be continued.*)

OBITUARY.

THEODORE HILDEBRANDT.

THIS painter, whose death was briefly mentioned in our last month's number, was born at Stettin in 1804. He entered the studio of Schadow in Berlin, and when that master, in 1827, assumed the direction of the Academy at Düsseldorf, a post which Cornelius had resigned two years previously, he was accompanied by four of his most promising pupils—Hildebrandt, Hübner, Lessing, and Sohn, who formed the nucleus of the new Düsseldorf school. Hildebrandt soon had a class assigned to him which in a short time numbered more than thirty students; while Schadow had the gratification of seeing his school rapidly rising in public estimation: to this result Hildebrandt contributed much not only by his abilities as an Art-teacher; but also by his engaging person, his simple and attractive style of address, and his thorough amiability.

The pictures of this painter are of two kinds—historical and *genre;* but the latter partake so much sometimes of the character of the former as almost to justify the application to them of the term semi-historical. Among the principal may be pointed out 'Faust and Mephistopheles in the Grotto' (1824); 'Romeo and Juliet' (1827); 'Tancred and Clorinde' (1828); 'The Fisherman' (1829); 'Judith and Holofernes' (1830); 'A Warrior and his Son' (1832); 'The Sick Magistrate' (1833); 'The Murder of the Children of Edward IV.' (1834): a later work is 'Othello and Desdemona.' Engravings from two of these pictures are before us as we write: one is from "The Sick Magistrate,' who has the appearance of an old Venetian senator. Wrapped in a robe trimmed with fur, and wearing on his head a picturesque-cap (not a skull cap), he is seated in a high-backed chair, resting his right arm on a table whereon are a bottle of medicine, and some documents bearing an official seal. His left hand is laid tenderly on the head of a young girl, probably his daughter, whom he looks at with most expressive sadness, while the girl raises her eyes to him with loving solicitude. The invalid is a widower, it may be presumed, for on the wall which supplies the background of the picture hangs a full-length figure of a lady; on its frame is a wreath of *immortelles:* the remainder of the wall is covered with a curtain on one side of the picture, and on the other side are bookshelves containing volumes great and small, and papers officially sealed. It is a most touching composition. The figures are three-quarter length. The other engraving is from 'The Warrior and his Son;' it represents a grim-looking soldier seated in a chair, wearing a steel breastplate, and holding on his knee a young child, semi-nude, who has grasped, playfully, his father's beard; a liberty which the latter only resents by shaking his finger at the delinquent. The group is very gracefully arranged; the principal figure—a half-length, is a bold and striking impersonation. Both pictures may be classed under the denomination of semi-historic.

Hildebrandt painted several portraits which have the twofold merit of being perfect resemblances, and valuable in colour. This latter quality is characteristic of all his works. "Of the whole Düsseldorf School," writes Count Raczynski, in his *Histoire de l'Art Moderne en Allemagne*, "he is especially endowed with this most precious excellence; he knows how to combine fidelity of imitation with the freshness of tints, brilliancy with harmony. . . . . I ought to remark, still further, that this painter has not failed to be progressive: his 'Sick Magistrate,' and 'The Murder of Edward's Children,' supply proofs of it. When one compares these two pictures with the 'Romeo and Juliet,' we find it difficult to believe they are the work of the same hand, and cannot but recognise in these transformations the valuable fruits of time and study. A painter who stands still is very near declension: this is a danger which Hildebrandt need not fear." Raczynski wrote thus when the painter was comparatively young; and he goes on to remark:—"If in 'Romeo and Juliet' the colouring lacks firmness and boldness; if the figures, graceful as they are, show some effort and affectation, the later works of this artist exhibit no traces of these defects." They are held in much esteem in several countries of the Continent.

THE WORKS OF LAWRENCE ALMA-TADEMA.

IF the works of a painter afford any indication of the place of his nativity and of the associations which surrounded his early years till they became interwoven, and completely identified, with the thoughts and feelings of his manhood, then assuredly it would be said that Mr. Alma-Tadema was born in some one of "the sunny isles of Greece," when Sappho wrote her lyrics; or that he had shared, as an artist, in the patronage which Mecænas is credited with having bestowed upon the literature and arts of Rome; or that he had seen Jacob and his family when they went down into Egypt to visit Joseph at the court of Pharaoh: or it might, on the same hypothesis, be taken for granted that he was living at all these epochs simultaneously, if such a thing were possible. Most unquestionably, judging by the assumed standard here expressed, no one would suppose that he was a native of the country which produced Rembrandt, Gerard Douw, Terburg, Frank Hals, the Ostades, Metzu, and other famous old Dutch painters; for certainly the mantle of none of these has fallen upon the great modern Dutch artist, Alma-Tadema, who was born on the 8th of January, 1836, at Dronryp, a small village in Friesland, lying between the towns of Harlingen, on the coast opposite Texel Island, and Leeuwarden, situated a few miles inland.

Looking at the works which this artist has sent forth from his studio, one is very apt to wonder what could have directed his thoughts into such an original channel of pictorial representation; and no less original than it was unpromising financially, it might naturally be thought; because the chance of selling paintings which few people comparatively could understand, and still fewer could really appreciate, was very problematical. Mr. Alma-Tadema was a bold man to set out on such a course, and to persevere in it, for I find no record of any picture by him the subject of which can be identified with a period later than one thousand years ago, unless it be one entitled, 'Sortie de l'Eglise,' exhibited in the French Gallery in 1865, which I did not happen to see. And now he has so familiarised the British public with pictures of the old world's history, that they are almost as naturally looked for in the Academy and elsewhere, as are the scenes of our own every-day life: we have learned to look on his Egyptians, Greeks, and Romans, as if they were our contemporaries. To his early education may be traced the origin of these works; he was intended for one of the learned professions, and in training for it the Greek and Latin writers had, of course, much of his study; and when his love of Art and the desire to become a painter set aside the primary purpose of the youth's education, the taste he had imbibed, and the knowledge acquired in the company of the classic authors of antiquity, followed him into the studio of the painter. The domestic manners and customs of the ancients became identified absolutely with Mr. Alma-Tadema's art: and very learned Art it is too, and no less learned than most instructive and elegant.

In 1852, when at the age of sixteen, he went to Antwerp, and entered the Academy there as a student; subsequently he placed himself with the late Baron Henry Leys, whom he assisted in several of the large pictures with which the Baron's name is associated. Leys's archæological style, though dealing with a different class of subject, no doubt helped to confirm his young



Drawn by W. J. Allen.] *Greek Festive Scene.* [Engraved by J. D. Cooper.

pupil in that he had determined to follow. the mediævalism of the master and the classicism of the scholar had a like origin, though a different result.

The first note I have of Mr. Alma-Tadema's appearance as an exhibitor, refers to the exhibition at Antwerp in 1861, to which he sent 'The School for Vengeance—Education of the Children of Clotilda': a reduced copy of this work many of our readers will doubtless remember to have seen in the French Gallery, Pall Mall, in 1869. The original picture, which belongs to the King of the Belgians, was in the International Exhibition at Munich, in the last-mentioned year, and has been engraved. A picture, 'Venantius Fortunatus,' a subject taken from the early history of the Germanic nations, about the seventh century—was exhibited at Amsterdam in 1862; and for it the artist received a gold medal, and was elected a member of the Academy of that city. Another picture, also of early European history, 'Fredegonda," was exhibited in Antwerp in 1864, and was lithographed at the expense of the Ghent Society of Fine Arts.

In 1865 he made his first appearance in England as an exhibitor: in the French Gallery hung 'Egyptian Games,' and

'Sortie de l'Eglise,' already mentioned: in the next following year were in the same gallery two pictures, respectively entitled 'The Portico of a Roman Theatre,' and 'A Roman Lady returning from making Purchases'; striking as these paintings are, and novel as were the subjects at that time, they attracted but little attention comparatively from contemporary critics, as if they did not quite understand a style of Art which seemed to have been resuscitated from the dead past of two thousand years ago. But the time was rapidly approaching when the painter's works were forcing themselves into notice, for in our own columns is the following passage, referring to a picture by Mr. Alma-Tadema in the French Gallery of 1867:—"We cannot close without drawing express attention to a class of remarkable pictures which, founded on the antique, seek to reanimate the life of the old Romans. In this range of subject, which has for the imagination singular fascination, Alma-Tadema shows surpassing mastery. 'Tibullus's Visit to Delia' has the merit of being a study and feast for the antiquary, so careful and true are the restorations. The pigments are a little opaque, as if the artist had carried in his mind the ancient practice of *tempera*. Yet does the painter put forth the full power of his palette, and through contrasts and harmonies gain marvellous results." In the same gallery he exhibited the year following three pictures, of which 'A Roman Dance' is probably the most characteristic expression of the artist's genius. 'Tarquinius Superbus,' in the International Fine Art Exhibition, held at Leeds in 1868, is known to me only through a small photograph, which does very inadequate justice to what is evidently a noble composition. This picture was also exhibited at Munich in 1869.

Hitherto Mr. Alma-Tadema had made no appearance in our Royal Academy; although, in 1868, he had painted a picture which he hoped might find admittance there: it was, however, bought prior to the time of receiving works for exhibition, by a gentleman who declined to part with it for the purpose desired by the artist; and as no stipulation had been entered into by the



Drawn by W. J. Allen.] *Phidias at work in the Parthenon.* [Engraved by J. D. Cooper.

latter when he sold it, he was compelled to submit to the disappointment. The picture in question is 'PHIDIAS AT WORK IN THE PARTHENON,' a composition which becomes known to the public only through the engraving here introduced. The subject is as original as the painting itself is masterly and most effective: of its artistic qualities I have had the opportunity of forming some judgment by seeing it in the gallery of its owner. Elevated on a portion of the builder's scaffolding, a party of Athenians appear to be examining the famous *bas-relief* which represents the early history of Minerva; while the great sculptor, who stands apart from the rest, is probably explaining to the visitors the story of his work. The grouping of all the figures is judicious; they are so separated as to preserve a good balance, while drawing the eye of the spectator of the picture to the chief point of the composition, Phidias himself. There is but little colour in the picture; the nature of the subject will not admit of any such display.

In 1869 Mr. Alma-Tadema was for the first time represented at the Academy, and by two pictures, 'Un Amateur Romain,' and 'Une Danse Pyrrhique'; the former showing the interior of a dwelling inhabited by a citizen of the Empire, under the Cæsars probably, who is surrounded in the apartment by antique sculptures, bronzes, &c.—objects as much valued by the Art-lovers of those far-off days as they are by the modern connoisseur. The other painting was more attractive, but only on account of its singular originality; this Pyrrhic dance is performed by a company of warriors who, armed with shield, lance, helmet, and other objects of offence and defence, perform a kind of tournament in the presence of a grave assemblage of spectators clothed in strictly classic costume.

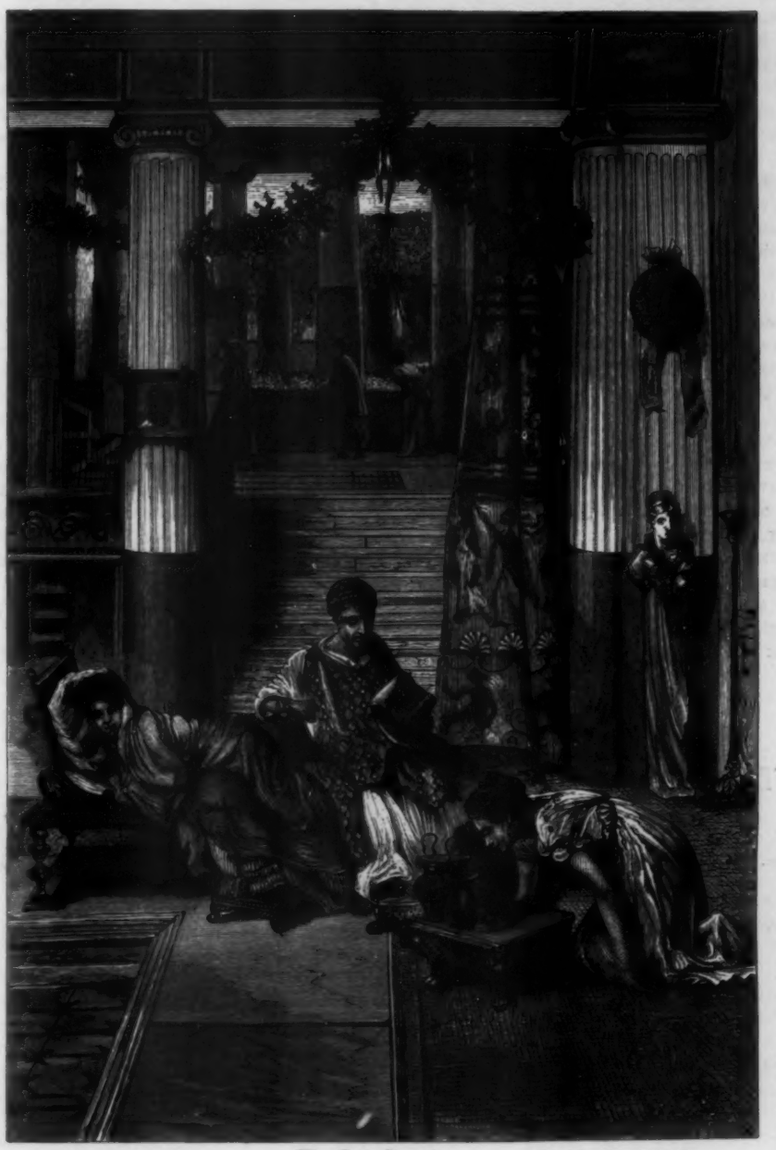
The following year this painter—of whom it has been said, that he belongs to no school, but is himself a school—contributed three pictures to the Exhibition of the Royal Academy; one of them was simply called 'Un Interieur Romain,' a title, however, that does not adequately describe the artist's intention in the composition, which would be better expressed by that of 'THE CONVALESCENT': by this name Mr. Alma-Tadema wished it to be called in our engraving. In the foreground, lying on a

couch, is a young Roman girl, recovering from illness: at the foot of the couch a female, possibly intended for her mother, reads from a scroll in her hand; in front of them is a younger female on her knees fanning with her breath the dying embers of a fire in a brazen tripod, whereon is a vessel of some kind, containing nourishment for the little invalid. In the immediate background is what, in modern phraseology, would be called the kitchen; where a large table is set out with a variety of edibles, and domestics are busy in culinary preparations. This is a very fascinating picture after its kind, full of classic adornments enriching the canvas, and affording in the draperies and mural painting, ample scope for colour. 'Un Jongleur,' another work of the year 1870, is vastly clever, but the subject is not inviting. The third and largest of the year's contributions was another 'Amateur Romain,' differing in some important points from the picture of 1869.

Up to this period (1870) Mr. Alma-Tadema had lived in Brussels; but at the end of that year, or early in 1871, he came over to England, and has since made it his residence. Having lost his first wife, a French lady, not very long after marriage, he took for his second a countrywoman of our own, a lady to whose accomplishments as a painter the exhibitions of the Royal Academy and elsewhere have testified. 'A Roman Emperor, A.D. 41,' is the title of one of two pictures sent by Mr. Alma-Tadema to the Academy in 1871; an extract from some anonymous history explains the subject: "When the Prætorian soldiers had killed Caligula, his family, and the members of his household, they were afraid an emperor would be thrust on them by the senate. To ascertain whether any of the Imperial family had not been forgotten, they returned to the palace the next day, and discovered Claudius" (Caligula's uncle) "hidden behind a curtain. They carried him off to their camp on Mount Aventinus, and proclaimed him emperor to the bewilderment of all the world. He was the first emperor who had to pay the soldiers for his election; it was the beginning of the end." The picture in question shows the two days' proceedings combined; the murdered Caligula is yet lying on the marble floor of his palace, while the Roman soldiers are dragging forth his successor from his hiding-place. The work exhibits everywhere the artist's mastery over his materials, no less than his knowledge of costumes and accessories. A second picture hung with it, and entitled 'Grand Chamberlain to His Majesty King Sesostris the Great,' somehow or other escaped my notice.

'The Mummy—Roman Period' was the only contribution made by Mr. Alma-Tadema to the Academy Exhibition of 1872: it has less real interest than almost any picture we remember from his hand; the subject, so far as it declares itself, represents the interior of an Egyptian temple where some figures are engaged in disposing of a mummy.

I remember seeing, when on a visit to Belgium in 1865, in the dining-room of Baron Leys' museum, in Antwerp, a series of three pictures he had painted in fresco on the walls, representing respectively 'Guests going to a Feast,' 'The Reception,' and 'Preparations for the Festival.' It is just possible the pupil at a subsequent time may have had suggested to him by these works of his master, the three small gems he sent to the Academy in 1873; they may, I assume, have given him the idea, yet nothing more: for while the Baron's compositions go no farther back than the Flemings of the fifteenth or sixteenth century, Mr. Alma-Tadema's carry the spectator among the old Greeks.



Drawn by W. J. Allen.] *The Convalescent.* [Engraved by J. D. Cooper.

The three subjects, which appeared in one frame, are respectively named 'The Siesta,' 'Dinner,' and 'Wine,' representing successive periods in the ordinary day-life of an ancient Greek. Each picture, as was stated in our pages at the time, "contains careful and cultivated drawing, supported by ample scholarship in all necessary matters of detail, and enriched with a scheme of tasteful and skilfully managed colour." 'The Death of the Firstborn,' exhibited in the same year, may be considered, looking at the combination of high qualities by which it is characterised, as the artist's greatest work; certainly it is the grandest, because it is the most powerfully impressive. And this effect is produced less by the display of that which is horrible to look upon, than by a poetic treatment of silent grief visible in the faces of the Egyptians, as a gaunt weirdlike figure, representing the angel of death, moves mysteriously through the gloom of night on his fearful errand. It is a picture suggesting much that could be said of it, with more space at command than there is. Mr. Alma-Tadema's two contributions to the Academy last year, 'The Picture-Gallery,' and 'Joseph, Overseer of Pharaoh's Granaries,' are of too recent date to render description necessary.

There are still two or three exhibited works not yet spoken of, and for these we must go back to the French Gallery, where, in 1870, appeared 'Ancient Roman Wine-Merchants,' whose heads look out of the canvas with as much of life, as if they were the veritable heads of the vintners who supplied Horace and his companions with the famous Falernian. 'In the Temple,' exhibited in 1871, shows a portion of an edifice where several priestesses are assembled, one of whom stands at a tripod with incense burning: the canvas shows the most scrupulous attention to detail in every part. In the Winter Exhibition of the same year was 'Pottery-Painting'; an antique studio, having for its principal occupant a woman engaged in decorating a vase: this is a very remarkable picture. Also may be mentioned 'An Improvisatore,' exhibited in 1873; it is a small work, showing the performer before an enthusiastic audience.

To the International Exhibition of 1871 Mr. Alma-Tadema contributed 'La Causarie,' two Roman ladies conversing in an apartment rich with the furniture, &c. of refined life: and to that of 1872, an Egyptian scene. His fine picture 'A Vintage Festival in Ancient Rome,' exhibited in Mr. Gambart's rooms, King Street, St. James's, in 1871, was recently noticed at some length in the *Art Journal*, on the appearance of Mr. Blanchard's beautiful engraving of the work.

The first of the three illustrations here introduced is from a picture, 'GREEK FESTIVE SCENE,' never exhibited in England. Here are musicians and dancers and others, some of whom appear to have been sacrificing to Bacchus. In the background is a sculptured altar or table, bearing rich vases, and in the front is a tripod with incense burning.

The works of this most original artist have a special charm for all who are interested in classic history; and to those who know nothing of it or care but little about it they make a strong appeal by the novelty of their subjects. They are, moreover, instructive studies wherein we read how the men and women of Egypt, Greece, and Rome, lived and moved, and had their being. Learned in the manners and customs of those bygone nations, he revivifies them with an intensity of realism which is almost marvellous: deep thought and rare learning find expression on his canvases. It was at one time to be feared that in the desire after technical finish and accuracy in what may be considered only the subordinate parts of a historical composition, some sacrifice would be made of the real principals—the figures: time, however, has proved such apprehensions to be groundless; the *story* of his picture is now become his first thought, and how this may be most effectively rendered: all else is made of secondary importance, yet does it receive the utmost attention. The technical knowledge and consummate skill of the painter are subservient to the subject of his compositions—manifestly the resuscitation of those from whom descended the Arts of the world.

Mr. Alma-Tadema has received many honours, worthily earned. The following list shows them in chronological order:—1864, the gold medal at the Paris *Salon;* 1866, Knighthood of the Order of Leopold of Belgium; 1867, second-class medal at the Paris International Exhibition; 1868, Knighthood of the Lion of the Netherlands; 1869, Knighthood, first-class, of the Order of St. Michael of Bavaria; 1870, Member of the Royal Academy of Munich; 1873, Knighthood of the Order of the Legion of Honour, France; 1874, Member of the Royal Academy of Berlin.

No one who has become acquainted with this artist and his works, but must have felt deep sympathy with him on the occasion of the recent terrible explosion near the Regent's Park, within a very short distance of his residence, which he had fitted up to make it appear as much like a Roman Villa as was consistent with the peculiarities of an English climate, and the comforts of an English home; for its tenant is naturalised among us; and, by the way, he speaks our language as fluently as a native, and with very little foreign accent. When I was at his house two or three weeks prior to the accident, workmen were still employed on the external decorations; and now much of their labours will have to be repeated. The damage done, though very considerable, is far less than one might expect, taking into account the proximity of the mansion to the scene of the disaster: luckily, no pictures of importance have been irreparably injured; the fact being that his studio was almost empty of finished works; the only picture I saw being one now in the Liverpool Autumn Exhibition, a most beautiful composition called 'The Water Pets,' an Etruscan female reclining on the floor watching some fish gambolling in the basin of a fountain. JAMES DAFFORNE.

TINTERN ABBEY—MOONLIGHT ON THE WYE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

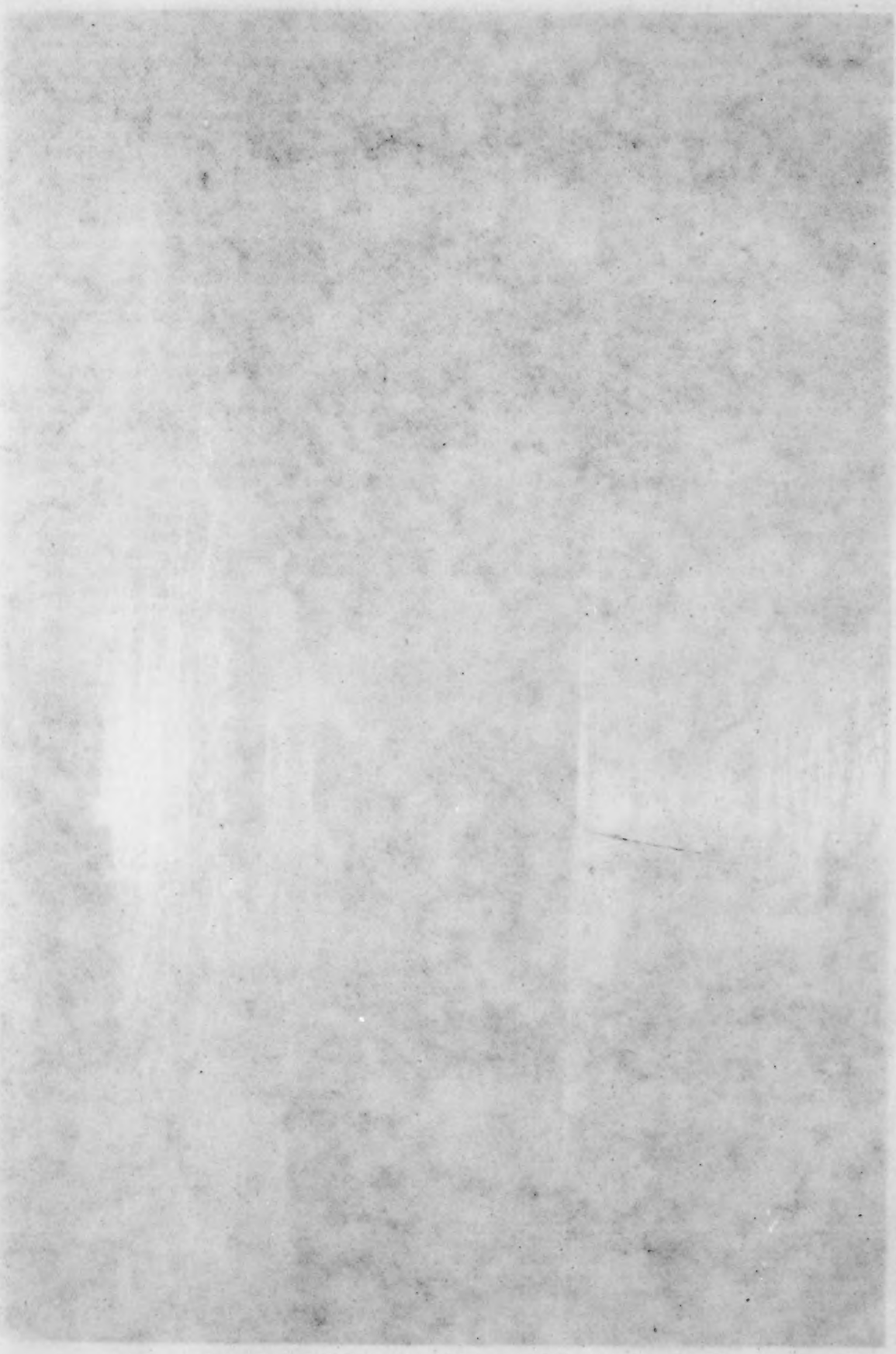
B. W. LEADER, Painter. C. COUSEN, Engraver.

AMONG the landscapes in Mr. Wallis's Winter Exhibition of 1872-73, this picture most unquestionably bore off the palm: the natural beauty of the scene, its poetic treatment, and its excellent technical qualities, combined to render it a work of unquestionable value. Mr. Leader, in making his sketch, selected a point of view the very best which could be found for including within its range all the prominent features of the locality, and displaying them to the greatest pictorial advantage: they *compose* well, and, apparently, without any artistic effort in the way of disposition: our own knowledge of the locality can bear witness to the fact that the picture is not a made-up scene, a vision of the painter's imagination. Half-hidden as the moon is behind the clouds, there is yet light enough to show the venerable abbey and the buildings which form a part of the little village of Tintern in sufficient clearness, realising in some degree the lines of an anonymous writer:—

"I saw thee in the moonlit night,
Wrapt with a faëry fire, and pale;
About thee was the nightingale,
A hidden song of calm delight;
And low 'neath either shadowy height,
Lulled with her own faint symphony,
Stole on the silver, dreaming Wye."

In the painting there is a little spot of warmth and brilliancy that catches the eye very prominently and agreeably; but it is almost lost in the translation of the picture into black and white; we refer to the fire in what seems to be a blacksmith's forge: the effect of this is very remarkable in the midst of the prevailing grey tone in which the landscape is wrapped.

It is next to impossible to look at Tintern and most of the other fine ruins of a similar kind we find in England, and on the Continent too, without being struck with the pleasant sites chosen by the monks of old for their abodes. "Wise master builders" were they, by no means unmindful of the beauties of nature; nor were they at all heedless of advantages to be derived from localities affording ample supplies for the larder. With few exceptions these monasteries stood on the banks of rivers abounding, at least in those days, with fish; while the woods and moorlands in the vicinity contributed venison and game in goodly measure: they well knew how to keep up "the tabernacle of the flesh" no less than the tabernacles erected, ostensibly, to the glory of Him to whom they were dedicated. We are not, however, disposed to grudge them any of their enjoyments, inconsistent as they may have been with the avowed principle of monastic life—that of self-denial—seeing there remain to us, as proofs of their æsthetic taste, ruins which our artists are able to work up into pictures beautiful as this scene by Mr. Leader.



TINTERN ABBEY: MOONLIGHT, ON THE WYE.

ENGRAVED FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.



B. W. LEADER. PINXT

J. COUSEN. SCULPT

TINTERN ABBEY.— MOONLIGHT ON THE WYE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON, VIRTUE & Co

THE SPINAL COLUMN ARTISTICALLY CONSIDERED.

BY EDMUND OWEN, F.R.C.S.,

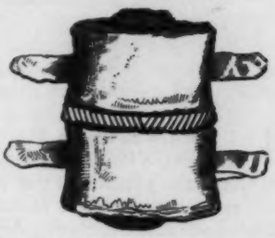
DEMONSTRATOR OF ANATOMY AT ST. MARY'S HOSPITAL, LONDON.

THE animal kingdom consists of two large divisions. In one of these are placed those creatures which possess no back-bone, such as the worm, the oyster, and the lobster. The other and more important division contains fish, reptiles, birds, and animals which suckle their young. Thus, man, the masterpiece of creative art, stands at the head of the animal kingdom; and it is to a brief examination of his spinal column that we direct the attention of admirers of design.

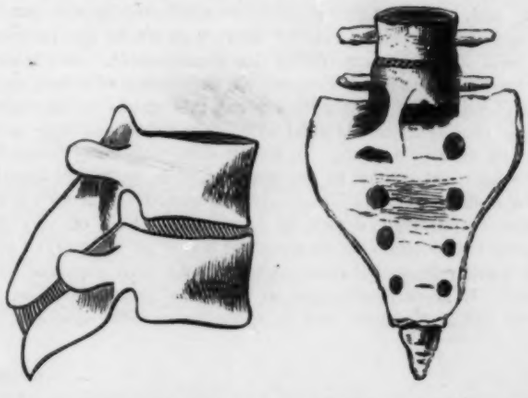
In viewing the back-bone in a dry skeleton, one notices that it is composed of a long series of bony segments varying slightly in size and shape. Of these segments, or vertebræ, the largest are placed lowest down, where greatest strength is required, so that the column tapers gracefully upwards to the support of the head. A few of the lowest vertebræ, however, diminish in a downward direction, and are, in the process of development, consolidated into a large wedge-shaped mass of bone which is securely fixed between the two flank-bones. On account of the solidity of this compound bone it suffered but little in the ancient sacrificial fire; and hence, being considered sacred, it was termed *os sacrum*. Although the sacrum is firmly joined to the flank-bones by connecting *media*, it is, nevertheless, capable of a certain amount of movement at those joints, so that the fall of a person from a height may be partially broken, and the chances of fracture, or of concussion of the brain, diminished. But other provisions exist for the further lessening of shock, one of which is found in the curves possessed by the back-bone, above the region of the sacrum. To obtain the best idea of these curves the spinal column should be sawn down the middle, from before backwards, when the cut surface will show these three curvatures, of which the convexities look forwards in the regions of the neck and of the loins, whilst the concavity is directed forwards in the region of the chest. The concavity is directed forward in this region to afford increased space for the accommodation of the heart and lungs; the curvatures in the other regions being as it were, compensating. The spinal column thus resembles a spring thrice bent in alternating curves. If it were straight like the stalk of a poppy, the skull and its contents would suffer much more frequently from the effects of shocks. If it were bent forwards in one unbroken curve like a strung bow, its grace, strength, and freedom of motion would be much impaired. As it is, these curves act like the set of C springs which are often found supporting the body of a carriage, with a view to the comfort of the occupant.



The contiguous surfaces of all the vertebræ, from the sacrum up to the highest but one in the neck, are held together by a very firm pad or wad of short fibres which pass obliquely from one bone to another, so that the greatest violence can rarely effect a separation of them. The most central part of this flattened pad is composed of a highly elastic and rounded mass of pulp, which is a little too large for the space into which it is compressed. It thus acts as a kind of ball-pivot in the rotatory movements of the vertebræ, and also as a buffer for diminishing shocks in their transmission up the vertebral column. In this last function it will be analogous to the elliptical springs which are generally placed between the body of a carriage and the axle-tree. An active day's work will cause a slight flattening of these tough and pulpy buffers, but the night's rest will restore them, so that a man may be appreciably taller in the morning than he was on the previous evening. The child's spinal column is composed more of springy gristle and much less of bone than is that of the adult, so that the curves and the pulps will be less required to protect the brain from jarring or concussion, and are consequently less developed. Moreover, the child should be less exposed to such contingencies.



Now, though there is a marvellous amount of movement in the spinal column as a whole, yet between any two individual vertebræ it is extremely limited. The amount of movement permitted in the chest-region is by far the least; whilst the greatest amount is found in the neck-region, for the ready accommodation of the head in its various and necessary movements. Excessive bending and straightening in the chest-region of the column would interfere with the delicate working of the heart and lungs; therefore such excessive movements are checked by the connection of these vertebræ with the ribs, and also by the admirable construction of a certain part of the vertebræ themselves to which I now call attention. If you place your fingers upon the back-bone at the root of your neck, you will find some well-marked bony projections called the "spines" of the vertebræ. Now in the chest-region these "spines" are very long, and, pointing downwards, overlap each other like roofing-tiles, so that, by getting in each other's way, they will aid materially in checking any attempt at straightening the chest-region of the column. On account of their being firmly connected by short intervening fibres, they will also limit the amount of bending forward in that region. That very prominent piece of bone at the back of the neck is the "spine" of the lowest vertebra of the neck-region. In the gallery of the Luxembourg there is, or was, a charming painting of a bather of dusky skin. He is sitting in a doubled-up posture upon a rock surrounded by blue sea; his hands are clasped around his legs, whilst his head is bent towards his knees. He is seen in profile, and the artist has shown the easy contour of his back, gently broken at the root of the neck by that bony prominence. In the erect posture it would be hardly noticeable.



I trust that I shall not be exceeding the province of the *Art Journal*, if I briefly show how nature endeavours to repair a part of the spinal column which has been weakened by disease. In the adjoining woodcut you will notice that the contiguous parts of the last loin-vertebra and the sacrum present a worm-eaten appearance (indicated by the shading), and that thus the integrity of the back-bone is impaired in the region where greatest strength is needed. You will further see how nature has essayed to patch up the weakened part by constructing a strong flying buttress of bone which, spanning the flaw, connects the sound parts of the two bones. The cause of the onset of the disease was an injury received by the man, a soldier, at Balaclava. When several segments of the column are thus implicated, Nature will occasionally effect a cure by letting them fall together from the superincumbent weight, and then consolidating them with a bony cement. More or less deformity must even then remain, but the subject may live a useful life—an instance of Nature's victory over disease. The beauty-loving Raphael was not above taking æsthetic advantage of the cripple. Does not the lame man, placed in the foreground of the 'Beautiful Gate of the Temple,' add effect to the powerful face and manly bearing of St. Peter, and enhance the delicacy of the features of St. John?

POLYCHROME PRINTING.

IT is always unwise to hazard prediction, at all events without allowing a large margin for uncertainty; but we cannot help forming the opinion that this beautiful and ingenious process, by the exhibition of which Messrs. J. M. Johnson and Sons lent a fresh interest to the closing days of the South Kensington International Exhibition, is likely to displace the present methods of printing in colours. Our readers are, no doubt, aware, that in the chromolithographic process, by means of which so close an approach has been made to the beauty of water-colour drawing, a separate stone is required for every colour. No grading, or deepening of colour, such as is given by the brush of the artist, is produced by any known mechanical process. To print a certain number of flat washes on the same sheet of paper is all that can be done. In order to do this a separate stone is required for each tint, and the cost and difficulty of making such repeated operations fit exactly, in proper order, is very great. Over all comes the key-plate, or black shading, also on a separate stone. Upwards of sixteen operations, if we remember rightly, were necessary to produce those beautiful coloured views of Californian scenery, painted by Mr. Bierstadt, and published by Mr. McLean of the Haymarket, some little time ago.

Messrs. Johnson's process will require only two printing operations; and, indeed, might possibly be conducted by only one. It is a remarkable instance of the manner in which one invention may lead to others, apparently the most remote. Our readers may have seen, at South Kensington, little cakes of colour, under the deft fingers of women, being cut into cakes by an endless saw, or rapidly revolving steel wire. This revolving wire is the germ of the new process. It struck some ingenious brain that the cakes could be cut in any required form, and fitted together like a child's puzzle. This is the invention. A design is first printed (or might be drawn by hand) on a sheet of very thin metal. This is then cut to pieces by a pair of scissors, so as to form a separate stencil plate, or outline, for each separate bit of colour. It is only necessary to lay down these plates on the proper cakes of colour, and to apply the endless saw, and the corresponding portions of the design are readily prepared. When all the pieces are cut out, they are fitted, exactly like the pieces of a puzzle, in an iron frame, which is then screwed together; and the result is a homogeneous block of paint, of varied colours, from which impressions can be successively taken on paper till the whole thickness of the pigment is printed away. A key-plate, in black, is printed over the colours.

The first and most signally appropriate use for this invention is the production of coloured maps. In these we are far behind the Germans; the clearness and beauty of whose maps shame most of our hand-coloured productions. There can be no difficulty in producing coloured school-maps of great beauty by the new process. Children's books, again, present an unbounded field for its application. So, for that matter, do coloured illustrations of a higher order. But here the hand of the artist is requisite. Messrs. Johnson have not done justice to the capabilities of their invention by the specimen-sheet they have issued. Taste and good draughtmanship are therein conspicuous by their absence; and no one would be likely, from a glance at the foggy, woolly face and figure of a woman, or at the ill-arranged tints of the printer's pattern, to arrive at an idea of the possible beauty of the polychrome work of the future.

We do not know how far the ink applicable to woodcuts would come off upon the painted surface produced by the new process. If there be here no insuperable objection, we see the way to colour printing of a beauty now unattainable within the limits of reasonable cost. If the force and delicacy of the woodcut can be substituted for the never very pleasing delineation of the lithographic stone, while colour is thrown in, in any requisite variety of shades, by a single process, coloured illustrations will become rather the rule than the exception. We recommend Messrs. Johnson to have an accurate reduction made of some beautiful specimens of old stained glass. If they can reproduce the colours, and give the true tone by the representation of the leading by the key-plate, they will offer the world of Art a fair opportunity of testing the merit of their important invention.

NOTES FROM ABROAD.

VIENNA.—Future visitors to this now truly magnificent city will be spared an annoyance which largely prevails in most continental cities; namely, the distribution of the national Art-treasures in different institutions, each having its special periods for inspection and its peculiar difficulties to impede the visitor. The magnificent structure now rising on the Burg Ring under the name of the Imperial Museum, is to have collected within its walls the contents of the Schatz-kammer, the Ambras, the Belvedere, and numerous other collections, which will then constitute an Art-Museum scarcely second to any in the world. The arrangement of the new armoury in the Arsenal is now completed; and in the decoration of its halls, the perfect condition of the carefully-selected specimens, and their admirable arrangement, it surpasses all others.

VENICE.—The good people of this usually quiet city have been greatly moved lately by what they consider an act of injustice and hardship done to one of their most distinguished citizens. All the world—at least, all that portion of it which knows anything about modern Art—is perfectly well aware that the complete revival of that wonderful series of artistic manipulations of glass which, in the Middle Ages, made Murano, and with it, Venice so

famous, is due to the indefatigable industry and consummate skill of Dr. Salviati; who has been stimulated by his patriotic desire, at whatever cost to himself, to restore to his country an industry which had brought it in former times such glory and prosperity. It is also pretty generally known that some of our countrymen, particularly Mr. Layard and Sir Wm. Drake, seeing that he was likely to fail in his praiseworthy efforts for want of financial means, formed a limited liability company, in which he was embraced as Art-director, and his name wisely retained as the distinctive name of the Company; and for several years this has worked well and the Company has been fairly prosperous. Now, however, it would appear that the name of Dr. Salviati is removed from the firm; and under the new title, advertised largely in the Venetian papers, "The Venice and Murano Glass Company (Limited)," an endeavour is made to efface from the memory of the world the eminent services of the man who, by his great powers, created the industry, and who still sustains it by his unwearied efforts. It is, however, pretty certain that in the end the chief injury will fall upon those who have counselled so great a mistake. If they can dissociate the name of Dr. Salviati with the firm, they simply sink it to the level of the numerous petty imitators. It is not long since Dr. Salviati had a splendid offer to settle in England, which he patriotically refused; had he foreseen what has occurred, we might probably have had him working amongst us now, with many other clever foreign artists. Perhaps the greatest work ever undertaken by the Company is now being carried on under the direction of Dr. Salviati. It consists of the pictorial representations, in mosaics, to be placed on the Column of Victory in Berlin which has been erected under the direction of Herr Strack, the court architect. The cartoons from which the mosaics are being worked have been painted by A. von Werner, the eminent Prussian artist. The conception of the whole is very grand, and it was hoped could be rendered in frescoes, but the artist declined to execute them in that material, so perishable in a northern climate when exposed to the weather. The entire length of this great work, which is to surround the column, is close upon seventy-eight feet, by eleven feet in height. The subject represents a series of events in the great Franco-German war, which are considered to typify its history. Thus, the first portion exhibits the frantic manifestation of the war-party in France as the provocation to war; the second part represents the muster of the Germans, with Prince Frederick Charles on horseback in the centre, and an army following on French soil to check and conquer the intending invader. The third section, representing the alliance rapidly made and cemented amongst the various states for the defence of Fatherland, is particularly marked by the action of the central figures of the group, namely, the Crown Prince of Prussia seriously but warmly grasping the hand of General Hartmann, the Commander-in-Chief of the Bavarian army. The fourth portion of the picture represents the very memorable scene which took place in the Salle des Glacés of the Palace of Versailles on the 18th of January, and which was the bitterest historical sarcasm ever enacted—the coronation of the Prussian monarch as Emperor. The herald has the Bavarian colours; and the King of Bavaria is prominent in the picture, to show the accord upon the business of the day. A female figure, having the features of the Queen Louise, typifies Prussia on the throne; and forming a noble group on the right are Moltke, Von Roon, Prince Frederick Charles, the Crown Princes of Prussia and Saxony; on the left, the Grand Duke of Baden, the first to proclaim the new imperial dignity of Prussia; below, as if arising from their graves, are the forms of ancient German heroes, and amongst them Barbarossa, looking up as if in satisfaction that their dreams of German unity are realised. It was the artist's intention to place the Emperor himself on the throne, but his Majesty insisted on the substitution of the Queen Louise, and, in consequence, there is written below the throne "Loco Imperatori." As a whole, it will prove to be the grandest work of modern times in mosaic, and it is to be regretted that a monument more worthy of it has not been erected; for that of Victory, in Berlin, looks like a bad lesson brought home from the French campaign.

PARIS.—The galleries of the Louvre, dedicated to pictures of the Italian Schools, have lately undergone some re-arrangement. In the room known as that of Sept-Mètres, are placed works of the fourteenth and fifteenth centuries; conspicuous among these are an 'Adoration of the Virgin,' by Fra Filippo Lippi, a similar subject by Jacopo Palma, and 'Christ on the Cross,' by Francesca Raibolini, more generally known as F. Francia. Here, also, is what a French writer calls a "curious" Christ, belonging to the Florentine school of the fourteenth century. In the great gallery are several examples of Leonardo da Vinci, Titian, and Paul Veronese, which, prior to their removal, were in an apartment in the second story. All the pictures are now ranged in chronological order; and several busts of Italian painters have been placed between the columns. Considerable changes have also been made in the galleries of the Luxembourg. All the pictures therein by French artists who died prior to 1865, such as Delacroix, Ingres, and others, have been transferred to the Louvre, and their places re-filled by works of living painters.

The death is announced of M. Alland, late director of the famous tapestry manufactory at Beauvais. When, during the late invasion of France by the Prussians, the armies of the latter arrived in that city, they were eager to make spoils of the old tapestries, which may be called the treasures of the factory; M. Alland, at the hazard of his life, it is said, succeeded in preserving them to the nation.

The exhibition of the pictures by M. Baudry for the New Opera House, which were noticed in our *Journal* somewhat recently, has produced the sum of £1,930.

ROME.—Mr. William H. Reinhart, an American sculptor, long resident in Rome, died here in the month of October, in the forty-ninth year of his age. It is said that he has left a large fortune, of which nearly one-half is to be applied to the founding of a school of design in Baltimore for young sculptors. His group, 'Sleeping Children,' is among his best works.

PICTURES OF VENICE.

BY KEELEY HALSWELLE, R.S.A.

ITALY which was once the home, has now become the subject, of painters. The country that has almost ceased to cultivate an Art of its own is now found attractive through the picturesque qualities of its towns; and Venice, of all her cities, possesses perhaps the strongest fascination. How enduring is this influence of the city of the sea may be learned anew from the series of sketches lately exhibited, under the title of "Twelve months in Venice," in Messrs. Agnew's gallery. Mr. Keeley Halswelle is a painter whose work is already well known. It always exhibits most vigorous qualities of what may be termed descriptive painting, bringing before us in effective fashion the costume, the type, and the manners of a different race. The people, and especially the peasantry, of Italy have long claimed his attention; and their brilliant dress, lit up by a bright southern sun, has found a sort of interpretation at his hands that may be said to have been first practised by Philip in his Spanish pictures. But Mr. Halswelle has not before given any decisive evidence of his delight in landscape as a study apart. In the sketches and

pictures now exhibited there is a most serious studentship of the qualities of natural scenery and of atmospheric influences. The artist has dwelt in Venice till he has caught the spirit of its beauty. He has closely watched the varying tones into which the tints of its palaces are thrown by changing weather, and the consequence is that each design has a superior quality of veracity that can only belong to work begun and executed in the presence of its subject. Mr. Halswelle himself provides us with some account of the way in which he was led to this kind of study. Landscape has not been hitherto included within his scope, and we owe to an accident these valuable records of a twelvemonth's sojourn in Venice. To quote his own words:—"The present collection of pictures and sketches of Venice is the result of the accident of a damp studio. Early in the year 1873 I made arrangements for a long residence in Venice, and took the only studio to be found unlet, with the intention of painting a large figure-subject, of which I had prepared the sketch during a summer's sojourn in Venice two years previously. My choice of a studio was unfortunate on account of its extreme dampness; so, finding after some trials that it would be impossible to work in it with safety, and not being idly disposed, I determined to employ my time in the gondola in endeavouring to delineate under a summer aspect some of those beautiful and unique views so familiar to all who have had the happiness of visiting this wonderful city of the sea. When I began my delightful work it was with no idea of doing more than some desultory painting and sketching among the picturesque 'bits,' and with no plan or design of making any series of views to illustrate the principal objects of Venice: yet, now they are gathered together, they will be found to embrace most of the well-known points on the Grand Canal and Lagoons. Their fidelity to the places represented may be relied upon from the fact that all were drawn and painted on the spot without any attempt to 'make pictures' or to alter or vary any effect or form in nature. They have been painted *con amore*, simply as realistic and faithful delineations of every-day effects in Venice, and if they prove to be sufficiently truthful to give the onlooker but a portion of the pleasure felt in their execution I shall be amply repaid."

This is Mr. Halswelle's own account of his work. In examining the pictures themselves we can readily detect the present reality of every scene, and the sincerity which characterises the mode of execution. Mr. Halswelle's style is fitted to deal in broad and decided effects of colour. It seizes confidently upon the governing features of the scene, and translates the tints of nature with a readiness and dexterity of hand that are remarkable. There is a small sketch here of a sunset seen from a balcony, which seems to us to show the painter at his best. What his style essentially lacks is refinement. We miss the sense of a delicate selection of colour, and we feel, in nearly all of these works, that the artist has been somewhat too emphatic in giving the desired effects of light and shade. Coarseness and power are in essence very far removed from one another, and at this point in his career Mr. Halswelle will do well to aim at realising not only the broad truth of each scene, but also the modifying shades of gradation which alone can secure final and satisfying truth, either in landscape or figure-painting. With this allowance we find very much to admire in his pictures. They show in the artist a genuine love of nature, as well as a gift for landscape that only needs cultivation to produce a perfect result.

EDWARD II. AND PIERS GAVESTON.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

MARCUS STONE, Painter. J. STEPHENSON, Engraver.

THIS picture, exhibited in the Royal Academy in 1872, very considerably increased the reputation of the artist as a *quasi* historical painter. We place this restriction on Mr. Marcus Stone's subjects because they are rather generally suggested by what we read in history than incidents which have really occurred; and they may, therefore, not inappropriately be termed semi-historical. The key to this composition was supplied by him in the following quotation:—"Gaveston was not only the Adonis of the English Court, but remarkable for his knightly prowess, graceful manners, and sparkling wit. It was the latter qualification which rendered him peculiarly displeasing to the English nobles, whom he was accustomed to deride and mimic for the amusement of his thoughtless sovereign; nor was the queen exempted when he was disposed to display his sarcastic powers." Weak monarchs, it is said, are ever governed by favourites, and Gaveston, the son of a Gascon knight, acquired great influence over his sovereign, who thought no rewards equal to his deserts. It was not to be expected that the favourite's conduct to the English nobles should fail to provoke their enmity; and very soon a powerful conspiracy was formed against him which was headed by the queen, Isabelle, daughter of Philippe III. of France, a proud and licentious woman; the earls of Lancaster, Hereford, Arundel, and others, who flew to arms, besieged Gaveston in Scarborough, got possession of his person, kept him in custody for a short time in Warwick Castle, and then caused him to be beheaded at a place called Blacklow Hill, near that town. The historian Hume says:—"In the list of jewels and plate which had belonged to the ostentatious Gaveston, and which the king recovered from the Earl of Lancaster after the murder of that favourite, we find some embroidered girdles, flowered shirts, and silk waistcoats. It was afterward one article of accusation against that potent and opulent earl" (Lancaster), "when he was put to death, that he had purloined some of that finery of Gaveston's."

This brief outline of Gaveston's career will throw some additional light on Mr. Stone's picture, a well-chosen and somewhat original subject very skilfully treated. The scene lies in a garden in which is a bowling-green. The king and his favourite have risen from a bench, or seat, on which lies a scroll, while fragments of paper are scattered on the grass near by, indications these that the two had become weary of some political questions they had been discussing, and were now disposed for amusement. And so they pace the garden walk, Gaveston laying his hand on Edward's arm, exciting the monarch's laughter by a remark on the group of nobles in the rear, or on the queen who, with some of her ladies, is at work on a piece of tapestry. Foremost among the group of men behind is the Earl of Lancaster, resting on a double-handed sword, and evidently "nursing his wrath" till the time comes for putting it into action. The old noble's companions are also taking note of what passes before them, while the queen turns round and looks contemptuously on her husband and his favourite, probably suspecting, if not actually hearing, that the shaft of ridicule has been aimed at her. On the opposite side of the picture is the court-jester, squatted on the grass, with a monkey seated on his shoulders. He, too, is watching the triflers, and perhaps thinks that he is not the only fool in that garden.

Whether we take the composition as a whole, or in its details, it manifests earnest study in arrangement, archæological knowledge in the costumes, and undoubted care in manipulation. The point of the story is seen at once; and when an artist has the power to effect this, he has accomplished what ought to be considered the main object of his labour. All else is the work of the hand, not of the mind; yet is it of value in proportion to its truth and beauty of representation.

THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."—MRS. HEMANS.

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

BURLEIGH.

BURLEIGH HOUSE by Stamford town," as Tennyson has it in his simple and beautiful ballad, "The Lord of Burleigh," stands in a noble park just outside the fine old town of Stamford. Stamford is in two counties—Lincolnshire and Northamptonshire—on the river Welland, which here divides them, and at the same time separates six parishes; five being in Lincolnshire, and the sixth, St. Martin's, or Stamford-Baron, in Northamptonshire. In this latter county, Northamptonshire, is Burleigh House and its surrounding demesne. The park for pedestrians is conveniently entered at Burleigh Lane, one of the outer streets of the town; thus, the grounds being so ready of access are an incalculable boon to the inhabitants. The principal lodges are on the North Road, immediately south of St. Martin's, and are noble and important buildings, erected in 1801, at a cost of more than £5,000, by the tenth earl; the approach being greatly improved in 1828 by his immediate successor.

The park, nearly seven miles in circumference, was planted by "Capability Brown," and besides its attractions of wood and temples, grottos, and other buildings, contains a fine sheet of water three-quarters of a mile in length, spanned by a handsome bridge of three arches, with noble sculptures of lions. The Roman road, Erimine Street, may be traced in some parts of the park on its way from Caistor to Stamford. The park, which contains about fourteen hundred acres, was principally laid out by the first Lord Burleigh, but has been, since then, considerably extended and improved; one of the greatest improvements being the filling up of the fishpond, and the formation of the serpentine lake on the south front. The house is a mile distant from the grand lodge entrance, the approach being, for a considerable distance, among magnificent oak and other forest-trees, through beautiful upland scenery.

In the reign of Edward the Confessor, Burleigh (variously spelled Burleigh, Burghley, and Burley) was let to farm by the Church at Burgh to Alfgar, the king's chaplain, at whose death it was seized by the Crown, and afterwards redeemed for eight marks by Abbot Leofric, and was confirmed to Peterborough Abbey in 1146. At the time of taking the Domesday Survey it was held of the Abbot of Peterborough by Goisfrid. In the reign of Henry III. it is stated to have been in like manner held by Thomas de Burghley, who died in 1280, and remained in that family for two or three generations. "Peter de Burlegh, it appears," says Sharpe, "held possession here in the twenty-fourth of Edward I., and obtained a grant of free warren in the third of Edward II. Geoffry, his son, succeeded him, but, dying without issue, his widow, Mariot, married John de Tichmersh, who, in her right, held the manor in the third of Edward III., and continued to do so until the twentieth year of the same reign. Somewhat later it is said to have belonged to Nicholas de Segrave, it "having descended to Alice de Lisle as part of the



Burleigh: From the Park.

inheritance of John de Armenters. From Nicholas de Segrave it passed to Warine de Lisle, who, with others, took up arms against the king, was defeated at Borough Bridge, and executed at Pontefract. By Edward III., Gerard de Lisle, son of Warine, was restored to his father's possessions, and held Burleigh with the other estates." In 1360, Sharpe states, Burleigh was in the

possession of Robert Wykes, one of whose descendants, Margaret Chambers, sold it to Richard Cecil, father of the Lord Treasurer, who also purchased the adjoining manor of Little Burleigh.

The present mansion was commenced in 1575, by the first Lord Burleigh, whose principal residence was, however, at Theobalds, in Hertfordshire. The old structure was mainly retained, the existing portions being "in the eastern part of the



Burleigh: Quadrangle, looking West.

present building, and are exceedingly fine and substantial; they are—the kitchen, with a groined roof of vast extent and most peculiar construction (perhaps the largest apartment in Europe devoted to culinary purposes); the imposing banqueting-hall with its magnificent bay window and open carved roof, surpassed by only one other in England (Westminster); and the chapel,



Burleigh: North View.

reached by a unique vaulted stone-staircase, elaborately ornamented, and remarkable for its radiating arch. The building, when completed and finished, was said to be the most complete and splendid in the Kingdom. It is recorded, that when, in the civil wars, Burleigh was taken by the Parliamentarians, Cromwell and his officers and army behaved with the utmost consideration and courtesy to the family. Cromwell himself "when he beheld it (Burlegh) forgot his rage for destruction,

and, charmed with its magnificence, displayed his republican generosity by depositing his own picture (by Walker) among those of its fine collection." It is also recorded that, later on, William III., when he saw Burleigh, "with a jealousy and a littleness of spirit unworthy of a monarch, declared that it was much too gorgeous for a subject."

Queen Elizabeth delighted to visit Burleigh; and we read that "twelve times did he (Lord Treasurer Cecil) entertain the Queen at his house for several weeks together, at an expense of £2,000 or £3,000 each time." It is traditionally said, that on one of her visits, when the Lord Treasurer was pointing out its beauties to Elizabeth, Her Majesty, tapping him familiarly on the cheek, said to him, "Ay, *my* money and *your* taste have made it a mighty pretty place!" Burleigh was, in



Burleigh: West View.

1603, visited by King James I. on his way from Scotland; and in 1695 by King William III. The most magnificent royal visit was, however, that of Queen Victoria with the Prince Consort in 1842, when she was accompanied by her ministers and the court.

The family of Cecil seems to be derived from Robert ap Seisylt, or Sitsilt, or Seisel, a Welsh chieftain, who, in 1091, assisted Robert Fitzhamon in his conquest of Glamorganshire, for which he received a grant of lands in that county. Without entering particularly into the genealogy of the early members of this family, it will be sufficient for our present purpose to say that fifteenth in succession from this Robert ap Seisylt was David



Burleigh: East View.

Sicelt, who, having joined the Earl of Richmond (Henry VII.) in Brittany, was rewarded for his service by a grant of land in Lincolnshire. Under Henry VIII. he "was constituted Water Bailiff of Wittlesey, in the county of Huntingdon, as also Keeper of the Swans there and throughout all the waters and fens in the counties of Huntingdon, Cambridge, Lincoln, and Northampton for the term of thirty years; also, in the fifth of Henry VIII. he was made one of the King's Sergeants-at-arms; and, having this employment at court, obtained for Richard, his son and heir, the office of a page to the Crown. Likewise, in the eighth of Henry VIII., he obtained a grant for himself and son of the Keepership of Clyff Park, in the county of Northampton; and in the fifteenth of Henry VIII. (continuing still Sergeant-at-arms) was constituted Steward of the King's Lordship of Coly Weston,

in that county; and was Escheator of the county of Lincoln from November 15th, 1529, to November 15th following. In the twenty-third of Henry VIII. he was constituted Sheriff of Northampton; and having been three times Alderman of Stamford," departed this life in the year 1541. He married the heiress of John Dicons, of Stamford, by whom he had a son, Richard Cecil, who succeeded him.

This Richard Cecil, as a page, attended Henry VIII. at the Field of the Cloth of Gold, and afterwards became Groom and Yeoman of the Robes, Constable of Warwick Castle, Bailiff of Whittlesea Mere, with the custody of swans, and steward of several manors. He purchased the manors of Burleigh and Little Burleigh, and had grants of land at Maxey, Stamford, &c. He married Jane, daughter and heiress of William Heckington, of Bourn; by whom he had, with other issue, a son, William Cecil, the famous Lord Treasurer.

This William Cecil, first Lord Burleigh, was born in 1520 at



Burleigh: Stone Staircase.

his mother's house at Bourn, and early received marks of royal favour under Henry VIII. Under Edward VI. and Queen Elizabeth he held, with other offices, that of Secretary of State; and by the latter was made Lord High Treasurer of England, and created Baron Burleigh of Burleigh, and installed a Knight of the Garter. His lordship remained Lord Treasurer until within a few days of his death, in 1598. Lord Burleigh married twice, each time gaining a large increase both to his fortunes and to his social and political influence. His first wife, to whom he was married in 1541, was Mary, sister of Sir John Cheke, who, within a year of their marriage, died, after giving birth to his son and successor, Thomas Cecil. In 1545 he married, secondly, Mildred, daughter of Sir Anthony Cooke, by whom he had, with numerous other issue, a son, Robert Cecil, who was created Earl of Salisbury, and was the progenitor of the present Marquis of Salisbury. Lord Burleigh died in 1598, and was succeeded by his son,

Thomas Cecil, second Baron Burleigh, who held many important offices, and was, by King James I., in 1605, created Earl of Exeter. He married, first, Dorothea, one of the co-heiresses of Lord Latimer, and by her had issue five sons (viz. William, who succeeded him; Sir Richard, whose son also became Earl of Exeter; Sir Edward, who was created Baron Cecil of Putney and Viscount Wimbledon; Christopher, and Thomas) and eight daughters. Lord Burleigh married, secondly, a daughter of the fourth Lord Chandos and widow of Sir Thomas Smith, by whom he had issue one daughter.

William Cecil, third Baron Burleigh and second Earl of Exeter, married first, Elizabeth, only child of Edward, Earl of Rutland, by whom he had issue an only child, William Cecil, who, in his mother's right, became Baron Roos, but who died without issue in his father's lifetime; and, secondly, Elizabeth, daughter of Sir William Drury. Dying in 1640, he was succeeded by his nephew, David Cecil, as fourth Baron Burleigh and third Earl of Exeter; he married Elizabeth, daughter of John, Earl of Bridgwater; and, dying in 1643, was succeeded by his son, John Cecil, who was only fifteen years old at his father's death. He married first, Lady Frances Manners, daughter of the Earl of Rutland; and second, Lady Mary, daughter of the Earl of Westmoreland and widow of Sir Bryan Palmes. He was succeeded by his son, John Cecil, who espoused Lady Anne Cavendish, only daughter of the Earl of Devonshire and sister of the first Duke of Devonshire (widow of Lord Rich), by whom he had issue, John, who succeeded him, and other children.

John Cecil, seventh Baron and sixth Earl, married first, Annabella, daughter of Lord Ossulston; and second, Elizabeth, daughter and co-heiress of Sir John Brownlow, by whom he had, with other issue, John and Brownlow, who successively succeeded. The eldest of these, John Cecil, died, unmarried, in 1722, when the titles and estates devolved on his brother, Brownlow Cecil, who thus became ninth Baron Burleigh and eighth Earl of Exeter. He married, in July, 1724, Hannah Sophia, daughter and heiress of Thomas Chambers, of Derby and London, a beautiful and amiable woman, to whom a monument is erected in the gardens, bearing the following touching lines:—

"Oh, thou most loved, most valued, most revered,
Accept this tribute to thy memory due;
Nor blame me, if by each fond tie endeared,
I bring again your virtues unto view.

"These lonely scenes your mem'ry shall restore,
Here oft for thee the silent tear be shed;
Beloved through life, till life can charm no more,
And mourn'd till filial piety be dead."

By this lady the Earl had issue three sons (Brownlow Cecil, ninth Earl of Exeter; Thomas Chambers Cecil, whose son ultimately became tenth Earl; and David Cecil) and two daughters, viz. Margaret Sophia, and Elizabeth (who became the wife of John Chaplin, Esq.) His lordship died in 1754, and was succeeded by his son,

Brownlow Cecil, as tenth Baron and ninth Earl; having married Letitia, only daughter and heiress of the Hon. Horatio Townsend, he died without issue in 1793, and was succeeded in his title and estates by his nephew, Henry Cecil, only son of the Hon. Thomas Chambers Cecil, by his wife, Charlotte Garnier.

Henry Cecil, eleventh Baron Burleigh and tenth Earl, and first Marquis of Exeter, was born at Brussels in 1754, and for many years in his early life was M.P. for Stamford. His lordship was married three times; first, to Emma, only daughter and heiress of Thomas Vernon, Esq., of Hanbury, from whom he was divorced in 1791, after having issue by her one son, Henry, who died young; secondly, to Sarah, daughter of Thomas Hoggins, of Bolas, Shropshire, by whom he had issue four children, one of whom became second Marquis of Exeter; and, thirdly, to Elizabeth, Duchess of Hamilton, by whom he had no issue. The second of these three marriages has supplied a theme to many novelists and dramatists. They have used the poet's license somewhat; but it is certain that the bride and her family had no idea of the rank of the wooer until the Lord of Burleigh had wedded the peasant-girl. Thus Moore pictures Ellen, the "hamlet's pride," loving in poverty, leaving her home to seek uncertain fortune. Stopping at the entrance to a lordly mansion, blowing the horn with a chieftain's air, while the porter bowed as he passed the gate, "she believed him wild," when he said, "this castle is

thine, and these dark woods all:" but "his words were truth;" and "Ellen was lady of Rosna Hall."

The story is more accurately if less poetically told by the Laureate; and perhaps he adheres more literally to fact when he describes the lady as bowed down to death by the heavy weight of honour laid upon her, "into which she was not born." She died, on the 18th of January, 1797, at the early age of twenty-four, and her portrait, preserved in the house, cannot but interest every visitor. The Earl, her husband, was, in February, 1801, advanced to the dignity of Marquis of Exeter, and in May 1804 he died, and was succeeded by his son by this romantic and happy, though brief, espousal.

Brownlow Cecil, as second Marquis and eleventh Earl of Exeter, and twelfth Baron Burleigh, was only nine years of age when he succeeded to the titles and estates. In 1824 his lordship married Isabella, daughter of William Stephen Poyntz, Esq., by whom he had issue eleven children, viz. William Alleyne, Lord Burleigh, the present Marquis of Exeter; a daughter, born in 1826; Lord Brownlow Thomas Montagu Cecil; Lady Isabella Mary Cecil; Lady Mary Frances Cecil; Lord Edward Henry Cecil; Lady Dorothy Anne Cecil; Lord Henry Poyntz Cecil; a son, who died as soon as born; Lord Adelbert Percy Cecil, to whom Queen Adelaide stood as sponsor; and Lady Victoria Cecil, to whom Her Most Gracious Majesty Queen Victoria and the Prince Consort were sponsors. His lordship died in 1867, and was succeeded by his son, William Alleyne Cecil, Lord Burleigh, the present Marquis.

William Alleyne Cecil, third Marquis and twelfth Earl of Exeter, and thirteenth Baron Burleigh of Burleigh, a Privy Councillor, and Hereditary Grand Almoner of England, was born on the 30th of April, 1825, and was educated at Eton and St. John's College, Cambridge, where he graduated as M.A. in 1847. He sat as M.P. for South Lincolnshire from 1847 to 1857, and for North Northamptonshire from 1857 to 1867, in which year he succeeded to the titles, and took his seat in the Upper House. In 1856 he was appointed Militia Aide-de-Camp to the Queen, and in 1866 was made Treasurer of Her Majesty's Household. In 1867 and 1868 he was Captain of Her Majesty's Honorable Corps of Gentlemen-at-Arms, and held many local and other appointments. His lordship married, in 1848, Lady Georgiana Sophia Pakenham, second daughter of the second Earl of Longford, and has issue, living, Brownlow Henry George Cecil, Lord Burleigh, born in 1849; Lord Francis Horace Pierrepoint Cecil, born 1851; Lord William Cecil, born 1854; Lord John Pakenham Cecil, born 1867; Lady Isabella Georgiana Katharine Cecil, born 1853; Lady Mary Louisa Wellesley Cecil, born 1857; Lady Catherine Sarah Cecil, born 1861; Lady Frances Emily Cecil, born 1862; and Lady Louisa Alexandrina Cecil, born 1864.

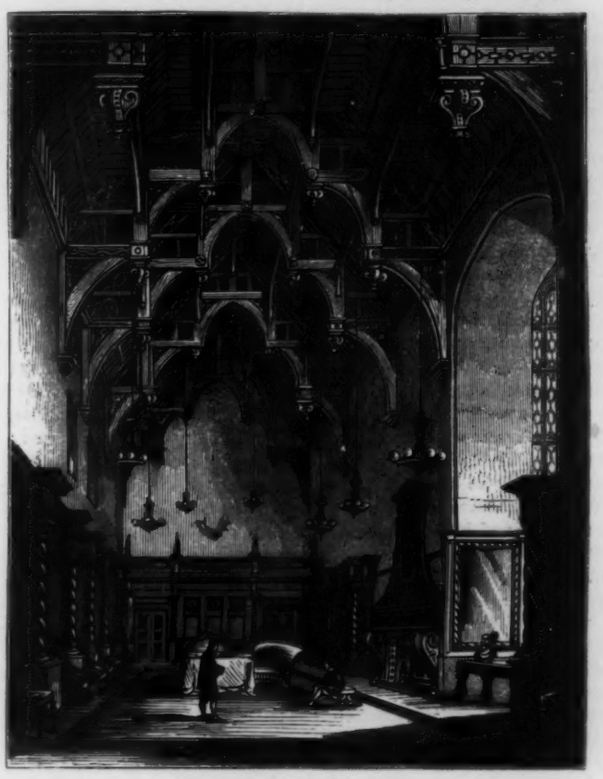
His lordship is patron of seventeen livings; five in Rutland, one in London, and eleven in Northamptonshire and Lincolnshire.

The arms of the Marquis of Exeter are—barry of ten, *argent* and *azure*; six escutcheons, three, two, and one, *sable*, each charged with a lion rampant, *argent*. Crest—on a chapeau, *gules*, turned up, *ermine*, a garb, *or*, supported by two lions rampant, the dexter *argent*, the sinister *azure*. Supporters, two lions, *ermine*. Motto, "Cor unum via una."

The visitor to Burleigh who desires entrance to the house is admitted by the porter's lodge into the outer court, which is a quadrangle surrounded by the domestic and business offices of the establishment. He then passes into the corridor, and so reaches the Great Hall, or Queen Victoria's Hall, a banqueting-room of magnificent size and of matchless beauty, with open-work timber roof, stained-glass windows, richly carved gallery, and royal and other portraits. From the Hall, passing through vestibule and corridor, and the Ancient Stone Staircase—a part of the original building—the chapel is reached. The chapel contains, among its other attractions, a fine assemblage of carving, said to be by Grinling Gibbons, and among the best of his productions; an altar-piece by Paul Veronese; the seat used by Queen Elizabeth when she worshipped here, and used also for the same purpose by Queen Victoria; and many good paintings: as do the Chapel-room and Billiard-room adjoining. We will not, however, go through the various rooms in the order in which they are visited, but select, here and there, an apartment for notice; our object being, not to furnish a "guide" for the visitor's use, but to give a general sketch of the mansion and its surroundings.*

The Ball-room has its walls and ceiling painted by Laguerre in his best style; the subject of the latter being described as the 'History of the Planetary System;' on the east side of the walls is painted 'The Battle of Cannæ;' and on the west, 'The Continence of Scipio;' the others being 'The Loves of Antony and Cleopatra,' &c. The Brown Drawing-room, lined with oak, contains some exquisite examples of Gibbons's carvings; as also do the Black and Yellow Bedroom, as well as a fine antique bedstead.

Queen Elizabeth's Bedroom is one of the most interesting apartments in the mansion, "and presents almost the same appearance as on the day when the great virgin queen first reposed therein—the very bed on which her royal form reclined,



Burleigh: The Great Hall.

the same rich ancient tapestry which then decorated the walls, and the same chairs which then furnished the room, and upon some of which Elizabeth herself was once seated.

We regret that we cannot find space to describe the numerous other admirably constructed and beautifully furnished apartments of this noble mansion, one of the most interesting of the many glorious baronial halls of the kingdom, but that our limited desciption of it must here close.

The burial-place of the family of Cecil is St. Martin's Church, Stamford; and the visitor will find much to interest him in this and the other churches of Stamford.

* An admirable "Handbook to Burleigh," compiled by Mr. Samuel Sharp, is one of the most useful, comprehensive, and reliable guides which has been prepared for any mansion. A number of excellent and faultlessly beautiful photographs of the various parts of Burleigh have been taken by Mr. F. Robinson, of Stamford, an artist of high repute; they may be had at his studio.

MEMORIAL SKETCH OF THE LATE J. H. FOLEY, R.A.

By G. F. TENISWOOD, F.S.A.

THE appearance of the accompanying engraving, from the *chef-d'œuvre* of the lamented artist whose name stands at the head of these columns, is an occasion that would seem to demand some reference to his character and career, further than the biographical memoranda with which the public is already familiar. Of this grand bronze, so recently exhibited in London, but now erected in Calcutta, nothing can be added to the admiration awarded it by the most exhaustive contemporary criticism; and as in the current notices of this Journal its merits were discussed, additional reference here appears uncalled for.

To whatever sphere in the republic of Art the verdict of Time may assign the work of John Henry Foley, there can be little doubt, judging by the productions of past ages, it must ever remain foremost in the ranks of modern sculpture. Posterity rarely ratifies the reputations of the lifetime; but, when artistic fame is based on truth and nature, it is not unreasonable to assume that works so conceived and wrought will long outlive the ordeal which shatters the pretensions of the meretricious and familiar. But the grave, alas! has closed too recently over the hand that moulded the undying beauty of the 'Youth at a Stream,' and steeped in silent sorrow 'The Muse of Painting,' to permit, as yet, an impartial analysis of the genius of their author. For the present, sorrow occupies the vantage-ground that must hereafter be yielded to criticism, the balance of which will probably increase in his favour proportionately as a knowledge of the higher principles of Art becomes common among his judges.

Without any pretension to the sequence of biographical narration, the history of his life may be said to be the oft-told tale of genius—an early manifestation of the artistic impulse, the youthful ambition for excellence, and the sterner dedication of life's maturer years to its still closer pursuit. An unwearying activity for application placed him at the head of the drawing-classes of the Royal Dublin Society when but at an early age, to which same body he has bequeathed (like Thorwaldsen to Copenhagen) the original models of his works, with the proud desire of forming a gallery of his productions in his native city, and within the walls of that institution to which he was indebted for his first Art-teachings.

But the attractions of the Art-schools of the British metropolis prompted his seeking therein the opportunities of higher cultivation, and a wider area for the future efforts of his ambition. London became the richer by another aspirant for fame, whose subsequent career has been but a continuous series of successful labour. To enumerate the works that have issued from his hands since when, in 1839, he first appeared in the Royal Academy catalogue as the exhibitor of 'The Death of Abel,' to the recent brilliant triumph of the daring 'Outram,' would be but to reprint a list with which the world is familiar. The Academy, naturally desirous of augmenting its strength by such an accession of power and promise, enrolled Mr. Foley in the ranks of its Associates in the year 1849. It was not, however, until after the completion of the 'Hardinge' that the full honour of Academician reached him. Doubtless the appearance of this magnificent work, in 1856, hastened his elevation to a position more than secured by the exhibition of the high qualities of Art that group manifested. The reception of the 'Hardinge' by his brother artists will be remembered; and their requisition for its duplicate in London, was always viewed by him as one of the highest honours of his career. But between the early simplicity of 'The Death of Abel' and the masterly grandeur of the 'Hardinge,' occurs a period of the greatest interest in his life. In the interval of these dates was the movement for the employment of English Art in the decoration of the Houses of Parliament, resulting in the competitive exhibition at Westminster Hall. Into this contest the body of English sculptors entered. Three prizes were awarded, of which the author of the 'Ino and Bacchus' took one. This successful issue, placing in his hands the commission for the portrait-statue of 'Hampden,' was the turning-point of his life. For ideal Art he had found no demand; but, giving his attention to portraiture, entered upon a field of study in which his name soon rose to the highest ranks of the English school. The works executed since this period (1847, the date of the 'Hampden') form a catalogue of celebrities the public have of late seen frequently repeated. It is not, however, too much to say, that some of these early portrait-statues—for instance, the 'Goldsmith' and 'Burke'—challenge comparison with the finest productions of their class in modern European Art.

Of his principles in Art, it may be said that, with the highest admiration for the time-honoured excellences of the antique, he was no blind devotee to their merits at the expense of what he deemed of far higher import,—nature and character. To him, the figure of a modern statesman idealised in classic costume was an absurdity. His portrait-statues—always in the highest degree characteristic in dress as in bearing—were rendered with the closest attention to local details, as seen in his 'Prince Consort,' 'Goldsmith,' 'Burke,' 'Lord Clyde,' and others, with a sense of verisimilitude and power no mere adaptation of the high quality of a classic type could give. His ideal subjects, equally as his portraits, were removed from any imitative precedent, whether classic or mediæval, a strong national feeling prompting the recognition, in modern literature and modern aims, of subjects equally fitting for artistic treatment as the worn-out legends of heathen mythology. The few ideal works by his hand were moulded in this spirit, and exhibit in their moral influence the *motif* of their conception. The 'Youth at a Stream' is an embodiment of the yet rounded contours and graceful suppleness of coming manhood, as the 'Ino and Bacchus' is a vision of the beauty of female and infant form; and, though tinged with the rich mellowness of early fable, is yet far removed from the voluptuous suggestiveness of pagan story. In 'The Mother' may be seen the tenderness of maternal love rendered with all the purity of the highest ideal art; whilst in 'Caractacus' we are taken back to a period and people in whose patriotism and valour are to be found the prototype of our most strongly-marked national characteristics. From the contemplation of such subjects, the spectator rises with a feeling of satisfaction that the artist had, in them, reached those chords of sympathetic feeling and emotion, the one touch of which makes the whole world kin. And surely, such is a much more worthy dedication of Art's humanising influences than the soulless repetition of the stereotyped forms of those fabled divinities in whose existence we have no belief, and of the faith they originated, to which our own is totally antagonistic. His single portrait-statues appear to have been conceived as the embodiment of individual character; and whether in the soldierly presence of the noble 'Hardinge,' the intrepid courage of 'Outram,' the dignity of 'Burke,' the simplicity of 'Goldsmith,' or the impassioned energy of 'Grattan,' we read the illustration of one dominant idea, from which he never departed, or weakened by the introduction of a secondary interest.

The painful elaboration of pre-Raphaelistic detail and dryness he held in contempt, whilst for the magnificent grandeur and largeness of Turner, or the feeling and sentiment of Danby, no one entertained a more pleasurable appreciation. His opinions on Art were much sought after, and his advice on works in progress, especially bearing on composition and effect, were so valued, that the little time he had for visiting was frequently occupied with such errands. But whilst thus acting as a mentor to others, he sought the opinions and views of his friends on his own works, and it is well known to the assistants in his studio to what extent he sacrificed time and labour in the modi-

fications and changes thus adopted, though not always with success. But his constant aim at improvement, even after he had apparently settled upon the details of a work, was such that he would transpose and rearrange parts apparently complete. Frequently, having joined him in a visit to the studios after his assistants had left for the day—our route lit by a small lamp he carried for such nocturnal inspections—have I seen him test the condition of works in hand by lighting them from all approachable parts; and, as under such an ordeal his models rarely escaped without the apparent necessity for reduction in one part, or increase in another, hasty indications of alteration were made upon them for consideration in the next day's work. And thus, from such unsparing outlay of time and labour, the commission, originally estimated for an average cost of production, often fell short of its remunerative due. But to him money was far less precious than professional reputation, and whilst to the former he was comparatively indifferent beyond the necessities it provided, with the latter he would allow nothing to interfere. At all times the interests of Art found its staunchest champion in his uncompromising advocacy of its dignity and position. For no mere passing purpose would he swerve from the path his high integrity pointed to as that which its importance demanded, or falter in the course he had determined to pursue for the accomplishment of any object in its favour; and to those whose recollections date back to the Wellington Monument competition, and the proceedings of the Sculptors' Institute, it is needless to refer to the position held by him on those occasions. His views of men and things were taken from a similarly high standpoint, allowing of but slight departure from the unflinching principle regulating his own. Right or wrong, his decisions for the conduct of life were arrived at only after mature consideration; and though not deaf to conviction, he maintained a firmness of opinion forbidding the acceptance of compromise or expediency.

A hearty love of outdoor nature, ever the characteristic of a genuine Art-feeling, was in him so strong, there is reason to believe, that had he not, at an early age, adopted sculpture as his life's pursuit, he would have worked with equal success as a landscape-painter. His appreciation of scenery was at once genuine and artistic: he loved it for its healthy influences on mind and body, and as an awakening of the latent springs of poetry and feeling; and, though in no way conversant with the manual technicalities of painting, his eye, well cultured in the study of form and composition, would detect combinations of lines and effects of contrast that to many actual workers with the brush would have passed unnoticed. His views of Art, especially as applied to pictures, pointed to a preference for the *suggestive* rather than the *imitative*.

Of personal characteristics, none were more prominent than his unpretending modesty, and genial heartiness of manner. This same unaffectedness of purpose extended throughout all his arrangements, whether artistic or social. To be a guest at his table, was to enjoy a feast where welcome took the place of ceremony, and the warmest hospitality awaited all comers; whilst, to share in an evening's conversation by his fireside, was to learn how keen was his appreciation of humour, and how, from the depths of a well-stored memory, he drew some of the choicest thoughts of the deepest thinkers.

Like his great compatriot Maclise, Foley dallied with the gentler muse, and moulded into words the breathings of a lover of nature. As a musician he was not unlearned—several songs by him having of late been placed before the public, though not in his name.

Ready at all times to aid by counsel or purse the uncertain or needy who sought his aid, the time and thought he bestowed on such subjects was found at the expense of that leisure his closely-occupied daily routine demanded for the behests of health—nay, life. How constantly these demands were made upon him, the friendly confidence of many years gave me the opportunity of knowing, whilst the frequent reference to such matters in his memoranda and papers, of which, as his executor, I have necessarily full cognisance, enables me to testify to what an extent he practised that charity which letteth not the left hand know what the right hand doeth. One of the last acts of his life was to write a recommendatory letter in behalf of a needy relative of a deceased member of his own profession; he had not, however, the happiness of knowing the application was successful, for by the time such tidings reached his home he had passed away from the things of this world.

That he died in harness is too true, yet withal it was a yoke that never galled him, for his heart was in his work, and work was to him the purpose and pleasure of existence. Leisure he knew not, if by that term we understand the forgetfulness of occupation. The numerous and important commissions he held, the necessary arrangements for their progress and completion, and the constant effort for the most thorough accomplishment of even the smallest commission, though but a tablet-medallion, or a head-stone *bas-relief*, so thoroughly consumed his every thought, that there is little doubt his system, greatly enfeebled by a long and dangerous illness three years ago, gave way beneath the constant tension of physical and mental effort; and thus, whilst in possession of a reputation no English sculptor had before enjoyed, he sank beneath a second attack of pleuritic effusion, terminating, at the early age of fifty-six, a career, the further course of which must have added to his honours though scarcely to his fame. Rest and holiday were the prescriptions constantly offered by friends not incompetent to read the symptoms of his physical condition, and though half admitting the necessity for such an altered mode of life, he found too many obstacles in his many engagements to admit of its adoption. Duty to him bore the soldier's meaning, and, with that before him, no compromise or alternative found acceptance.

His fatal attack of illness was sudden; on the 4th of August last he was induced to attend a wedding-party at the house of a friend. In the evening he complained of a sudden pain in his side, and soon after departed for home. It was, however, with difficulty he reached his house at Hampstead, where he was then staying. On the first interview with his physician, *pleuritis* was found to have established itself, and notwithstanding all the efforts of medical science in his behalf, he sank to his final rest at eleven o'clock A.M. of the 27th of the same month.

His will, executed on the morning of his decease, contains provisions showing to what extent the ruling passion (Art) was strong in death. That document contains reference to his unfinished works, a bequest of his models to the Royal Dublin Society, and conveys to the Artists' Benevolent Fund the bulk of his property on the termination of certain life-interests therein. His interment in St. Paul's is an honour he had well earned, and now, side by side with the greatest artists of the English school, he rests among our illustrious dead. The grief his loss occasioned can be known to those only who enjoyed the confidence of his regard. Art may mourn that his genius can no longer increase her treasures, but the void left by his absence can be measured by those only to whom his name was as a household word.

CLOSE OF THE INTERNATIONAL EXHIBITIONS AT SOUTH KENSINGTON.

WE do not think that any one could have been taken by surprise when the announcement was made, during the past summer, that Her Majesty's Commissioners for the Great Exhibition of 1851 had decided that, after this year, the annual International Exhibitions should cease to be held, and that the ten years' programme which had been put forth would be cut short at the end of the fourth year. Whether the Commissioners were tired of the exhibition or not, it was perfectly clear that the public was so; and certainly, had the public shown a continued interest in these displays, it was on record that manufacturers

had really had enough of them, and did not require "managing," for the professed benefit of themselves or their respective industries, by a semi-military autocracy, which went upon the assumption that the producers of works of Industrial Art required the protecting care of a staff of official nurses to strengthen them, and finally introduce them to the markets of the world.

The healthy growth of national industry, and the encouragement of the Arts, together with the promotion of Science as connected therewith, does not require, at this day at least, the patronage of Royal Commissioners; and still less is there need of the administrative interference, under the name of assistance to publicity, which the managers of these exhibitions have undertaken to provide, on condition that the exhibitor consented to self-abnegation, and meekly undertook to know as little as possible of his own business, in order that people quite ignorant of it might play a profitable game at managing affairs, for which their only qualification was a boundless belief in their own self-sufficiency.

It would be sheer affectation at this time to attribute the collapse of the scheme to anything more potent than the want of a proper perception of the true character of the work to be done, and such an appreciation of the services to be rendered and the contributions to be made by the exhibitors themselves—the mainstay of the undertaking—as common sense could have dictated and ordinary courtesy enforced. As a plan of action extending over a given period, the programme of Her Majesty's Commissioners was commendable and feasible. Some objection might possibly have arisen to the rapidity with which each section of the undertaking was to be carried out, and possibly a biennial exhibition might have been preferable to an annual one. Each, however, had its advantages and its disadvantages, and efficient management would have fully compensated, in an annual recurrence, for any of the disadvantages of a quick succession of events.

We are not now disposed to discuss the damaging mistakes of the first year (1871), when the French, by a species of "secret treaty," were permitted to convert their *annexe* into a bazaar, to the inevitable disgust of the English exhibitors; or the proposed compromise, to permit the dissatisfied Briton to do the same thing. The only possible answer to such a proposal was that which was given, and which it did not require prophetic vision to foresee:—"You asked us to support an Exhibition devoted to the illustration of art, science, and industry; we do not want, and certainly shall not support, a bazaar dedicated to surreptitious trading and factitious shopkeeping." Of course the managers of the "secret treaty" lost their temper, and were foolish enough to show it by rudeness, not simply to those who had opposed and defeated their scheme, but to manufacturers on whom the future Exhibitions must depend for success, and who personally had taken no part in the opposition, although they sympathised with the action of those who had done so.

Whatever measure of popularity and success attended the first Exhibition of the series in 1871, it was perfectly clear in 1872 that the policy of the Executive had seriously weakened, if not practically destroyed, it; and when the returns of attendance in 1872 came to be compared with those of 1871, the falling off was ominous. In 1873 the reduction was again of such a character as at once to show that the public interest in the undertaking had fallen to a *minimum*; and when the Exhibition just closed was opened, and the inevitable contrast was made with former displays, it was plain that the career of Her Majesty's Commissioners was no longer marked out by the managers of the Exhibition, but by the public and the exhibitors.

It may not be uninteresting to illustrate the decadence, by a comparison of figures, in which the attendance for each year is shown.

	Admissions by Season Tickets.	Admissions by Payment.	Total.
1871	101,958	1,040,193	1,142,151
1872	91,918	509,409	601,327
1873	42,368	457,474	499,842
1874	40,942	425,803	466,845

The future uses to which these galleries can be applied, in accordance with the functions of Her Majesty's Commissioners for the Great Exhibition of 1851, as the specially designated promoters of Art, Science, and Industry, has now become an interesting question. We have always felt that, with the exception of the picture-galleries, the buildings are, in many respects, singularly unfitted to the purposes of a popular exhibition. The interminable character of the arrangements, the want of any great centre of attraction (for the Royal Albert Hall was practically no intregral part of the display), the distances to be traversed in getting from one point to another, especially after the Royal Horticultural Society forbade the use of their gardens, made the journey round the Exhibition a fatiguing, and, to a large number of persons, a very uninteresting proceeding, only to be undertaken by a good pedestrian with a strong appetite for sightseeing, or scientific and artistic investigations. Thus there can be no doubt that the plan of the buildings and the nature of the arrangements have had much to do with the falling off in popularity of the undertaking. Each exhibition was well worth seeing; there were plenty of objects of considerable and varied interest, from which sound instruction and valuable hints were to be gleaned; but the operation of seeing was too much for the patience, time, and even the temper, of the majority of visitors, and a sense of the indefinite and never-ending character of the necessary investigation produced fatigue and disappointment.

We understand that so far as the arrangements have at present proceeded, the buildings will be utilised by the Commissioners in an efficient manner. The India Museum is to be brought down from the attic chambers at the India Office, and arranged in the eastern galleries. The western galleries are to be devoted to the development (so it is said) of a great Colonial Museum; and the southern portion, hitherto partially apportioned to the refreshment arrangements, is to receive the Museum of Patent Inventions, now crowded beyond the possibility of examination, in the iron remains of the original storeshed which proved the starting-point of the South Kensington Museum, once yclept "The Brompton Boilers." This presents at the present time a most uninviting *entourage* as regards the Museum, the exterior of which is in strange contrast to the interior. The improvement of this fragment of the original storeshed "off the face of the earth" will be a boon which the admirers of the South Kensington Museum will not fail to appreciate, while it is to be hoped that the new locality to be devoted to the display of patent inventions will be more conducive to their proper study and appreciation than the present extraordinary maze of machines can ever be.

What is to be done with the various *annexes*, notably that belonging to the French Government, does not appear to have been settled; but it is stated that the former Belgian *annexe* is to be devoted to the School of Art-Needlework, now located in Sloane Street; while possibly the School of Cookery, which formed so important a feature of the programme of 1873 in connection with the Food Division, will also find a permanent home in the place of its birth, where the economics and science of the kitchen may be taught and illustrated by professors of the culinary arts, to the advantage of the nation, and the promotion of domestic economy alike in high and in low life. If all the useful purposes to which these extensive galleries may be devoted can be sufficiently carried out, then the series of International Exhibitions, commenced in 1871 and brought to a premature close in 1874, will not have been inaugurated in vain; and however much their failure may be regretted, from one point of view, the permanent advantages which may result in another, but by no means incongruous, direction, will more than compensate for present disappointment. One thing, however, is quite certain, that the principle and prestige of International Exhibitions have received a shock from which they will take many years to recover; for we cannot suppose that the proposal to attempt to continue the series by holding an annual exhibition in some great provincial town will be carried out, since the community which would have the temerity to take the responsibility of such an undertaking at the instigation of the Society of Arts appears yet to be undiscovered.



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THE HISTORY OF THE EUCHARISTIC VESTMENTS.

BY THE REV. E. L. CUTTS, B.A.

THE Public Worship Bill of the last session of parliament provided a short and easy method of dealing with offences, by excess or defect, against the law of the Church on matters of ritual. The operation of the law was postponed till the first day of July next; and letters of business were issued to Convocation, in order to give the Church an opportunity in the meantime of revising the Rubrics. The Archbishop of Canterbury and some other of the bishops have invited from their clergy an expression of opinion on some of the questions of ritual which have lately engaged the mind of the church; and among others on the question of the desirableness of allowing or forbidding the use of a special vestment for the officiating clergyman at the celebration of Holy Communion.

The question is in this state. The ornaments rubric printed in our Prayer Books, on the page immediately before the Order for Morning Prayer, requires that "such ornaments of the ministers at all times of their ministration shall be retained and be in use as were in this Church of England by the authority of parliament in the second year of the reign of Edward VI." The Committee of Council—the ultimate court of appeal on the question—decided, in the case of Westerton *v.* Liddell, that this rubric was the law, and that the ornaments of the minister at all times of his ministration are those defined in the first Prayer Book of Edward VI., A.D. 1549. The vestments thus defined are, for the minister who celebrates Holy Communion, "a white albe plain, with a vestement or cope," and "albes with tunacles" for the clergy who assist him in the ministration. If there is no communion after the Litany, the priest is to put on "a playn albe or surplesse with a cope," and say the ante-communion service. A bishop is to wear, "besyde his rochette, a surples or albe, and a cope or vestment, and also his pastorall staffe in his hande, or elles borne or holden by his chapelyne."

But there is a conflicting authority. The canons of 1603-4 have never been repealed; and they order that in cathedrals and collegiate churches, at the celebration of Holy Communion, "the principal minister shall wear a decent cope, and be assisted with the epistoller and gospeller agreeably," *i. e.* also in copes.

The Privy Council, in the Purchas case decided that the canon was the law, and the Bishop of London forthwith had a cope made and wore it in his cathedral.

But again, both laws have fallen into disuetude. We all know that, until they were revived in some places a very short time ago, neither albes, vestments, nor copes have been worn in our churches within the memory of man.

What is to be done? When the Public Worship Bill comes into force, it will behove every dutiful clergyman to obey it, and every dutiful parish to provide him with the legal *ornamenta*, and to support and countenance him in his use of them. What is to be done? Are all the clergy, on the 1st of July, to put themselves into vestments or copes, in obedience to the rubric and the Privy Council in Westerton *v.* Liddell; or are the cathedrals only to provide themselves with copes in conformity with the canon and the Privy Council in the Purchas case? Or are the clergy to continue to wear the surplice only, and defy rubric, canon, and Privy Council; and the laity to encourage them in their disobedience; and the bishops to disregard the law themselves, and connive at its neglect by those under their jurisdiction? Or are we to make a new law?

Something must be done; and what should be done depends very much on the opinion and feeling of the general body of church people. But there are very many who do not possess the materials for the formation of an opinion. We have, therefore, thought it would be useful to give a brief sketch of the origin and history of the clerical vestments in question, with such remarks as will enable the general reader to understand the case thus referred to his judgment.

At the commencement of the Christian era, as at the present day, in all civilised countries, the same style of dress prevailed among all people of a certain position in the social scale. The toga had gone out of fashion in the reign of Augustus, except on occasions of state and ceremony, and the usual costume of men was the tunic and *pallium;* "tunica palliumque" is a collocation of words as natural as "coat and trousers" or "shoes and stockings." But though they thus naturally went together as the parts of an entire dress, they were frequently worn singly. The *pallium* was sometimes worn as the only garment, as the toga used to be; the tunic was commonly worn alone by the poor; and all classes laid the *pallium* aside to engage in any active employment, or when at home.

The tunic, or in Greek χιτων, we need not describe, since our first woodcut (Fig. 1) gives an accurate view of it. It was worn short by men, and sometimes without sleeves; women wore it of linen, reaching down to the ancle, and with short or long sleeves. A long tunic of woollen was also worn by men on occasions of state and ceremony. The tunics of people of the senatorial order were



Fig. 1.—Man in Tunic: Roman Catacombs.

distinguished by a broad purple stripe (*clavus latus*), which reached from the neck straight down the front of the tunic; people of the equestrian order had their tunics marked with two narrow purple stripes (*clavus angustus*) reaching from the shoulders straight down the front of the tunic, as in the cut.

The *pallium* was a large square, or nearly square, woollen robe, like a blanket. It was worn in various fashions; one of the most common ways was thus: passed over the left shoulder, drawn behind the back, under the right arm, leaving it bare, and thrown again over the left shoulder, covering the left arm. Another way was to put it round the neck and fasten it on the right shoulder with a pin or brooch, leaving it to fall naturally about the person. Great dignitaries anciently wore a *toga pretexta*, that is, a toga with a broad ornamental border; for which in later times, the *pallium*, with a similar border along one edge, seems to have been substituted.

In the pictures of the Roman catacombs of the second, third, and fourth centuries we have numerous representations of our Lord and the Apostles, and the conventional way of representing them is in the tunic and *pallium*.* In the later ages, when it

* It is very probable that this is the costume which they did actually wear. The "garments" which the people put as housings on the colt which our Lord rode in

was the custom to represent the characters of ancient history in contemporary costume—Aaron like a bishop, and Moses in chain-armour—still the Apostles and great saints of the Church were represented in the tunic and *pallium*, and the tradition has continued unbroken down to the present day.

A Roman, or Greek, or Syrian gentleman offering sacrifice at his temple, or engaged in any high religious ceremonial, would wear a long tunic with sleeves (instead of the usual short tunic), and a toga or *pallium* (very similar garments and similarly worn), and would cover his head with a fold of the toga or with an *orarium*,* and the colour of these garments would be white. It seems not at all improbable that the apostles and early clergy would wear this customary dress of ceremony in their ministrations.

We have not given one of these catacomb pictures of the apostles because a subsequent woodcut (Fig. 3) affords a sufficient illustration of the subject. It is part of the mosaic decoration of the apsidal dome of the Church of SS. Cosmas and Damian at Rome, built by Pope Felix (A.D. 526—530). It represents St. Peter presenting St. Cosmas to our Lord. Pope Felix himself stands behind, holding a model of his church. Both St. Peter and St. Cosmas are habited in the white tunic and *pallium* which we have described, while the Pope is in the clerical costume of his time, which we shall soon have to refer to.

In looking through the monuments of those earlier centuries, we find some figures which afford us examples of the garments which were the prototypes of the distinctive clerical vestments of subsequent times.

We have said above that it was the custom of the heathen Romans to cover the head when engaged in prayer, sometimes with a fold of the toga or *pallium*, sometimes with a separate piece of cloth, a kind of veil, called the *orarium*. The size of the *orarium* was gradually reduced, until it became a mere ornamental band, which was laid over the shoulders, as in the figure of a Roman offering a sacrifice at a heathen altar, in Fairholt's "Costume in England," p 52. This prayer-cloth, we have already seen, became afterwards one of the official insignia of the ministers of the Christian Church whose special duty it was to offer the prayers of the congregation. In the Eastern Church it is still retained under its ancient name of Ωραριον: in



Fig. 2.—Man in Planeta: Roman Catacombs.

the Western Church it is also continued in use under the name of stole, which we shall find, from Rabanus Maurus, it began to receive about the beginning of the ninth century.

The next figure (Fig. 2) wears a garment which gradually came into use in the fourth century; in the East it was called a φηλονιον, in the West a planeta; and in the Theodosian code (which extended both to East and West), was recognised as a proper undress for senators under the name of a *pænula*. In its early form it is said to have been a plain circle of cloth with a slit in the middle, through which the head was passed.* In later times it was much less large and ample. It will be seen that it is ornamented with the two narrow purple stripes which we have noticed on the tunic of the previous engraving. This is the garment which, when it went out of fashion in ordinary life, continued to be worn by the first and second orders of the clergy, in the East under its ancient name of φηλονιον; and in the West, under the name of chasuble, it has continued to be the vestment of bishops and priests to the present day.

For the first three centuries, or thereabouts, of the Christian Church, there is no proof that the clergy wore any distinctive official vestments. The vestments which are at length to be distinguished as clerical vestments, were such as had originally been worn by all classes. At an early period it seems to have been considered becoming for the clergy to reserve special garments, though of the usual fashion, for their ministrations, and not to wear the same garment in common life and at the altar. It is probable that handsome garments, though still of the usual fashion, were sometimes given to the churches for special use in divine service. Then, when a change of fashion came, the clergy would naturally be slow to introduce the new fashions into their ministering garments; the old forms had already acquired a venerable prestige; many garments of the old forms belonged to the churches as ministerial garments, and would continue to be used, and others to be made like them. Thus, while secular fashions continued to change, the old fashions became distinctively clerical, had symbolical meanings invented for them, and if they changed in form or material, did so on ecclesiastical grounds.

Much learning and ingenuity have been spent in the endeavour to obtain credence for the theory that the cloak which St. Paul left at Troas was an official vestment. It was a φαινη, or *pænula*, and the *pænula*, it is admitted, was the original of the chasuble. But the *pænula* was not a distinctive clerical vestment till about the fifth or sixth century; and we have seen reason already to believe that the apostles did not wear the *pænula*, but did probably wear a still more ancient and venerable costume.

Eusebius, the historian of the early Church, mentions a letter of Polycrates, Bishop of Ephesus, which speaks of St. John the apostle having worn the habit of the Jewish priesthood, a linen tunic with a plate of gold on his head. And Epiphanius speaks, on the authority of Clemens of Alexandria, of James the apostle and first bishop of Jerusalem having worn the same habit and golden plate of the priesthood, and been allowed to enter into the Holy of Holies. Both stories are obscurely stated, and are of doubtful authenticity. If true, they are put forward as exceptional, and therefore tend to establish the fact that it was unusual for the apostles and early clergy to wear any such vestments or ornaments.

It is in the fourth century that we meet with the first clear mention of special vestments worn by the clergy. The first notice usually quoted by writers on ritual is from Theodoret, who says that "the Emperor Constantine, of famous memory, as a mark of honour to the church of Jerusalem, had sent to Macarius, then Bishop of that city, a sacred robe (ιμαν στολην), made of threads of gold, which he might wear when performing the office of holy baptism." Cyril, his great successor in the see, was accused of having sold this robe, and it was said that it had been bought by a stage-dancer, who, wearing it on the stage, fell and sustained injury. It would seem as if this was not a peculiarly clerical vestment, but a robe of honour such as the emperors were accustomed to send in compliment to distinguished persons; it was to be worn in the office of baptism, not in the celebration of the Eucharist,† and it was not so peculiarly clerical but that a public dancer might have worn it on the stage. The word στολη does not very cer-

the triumphal entry into Jerusalem, and with which they carpeted his way, were these *pallia* (Matthew xxi. 7, 8). Also the outer garment of our Lord, which the soldiers, at his crucifixion, divided into four parts, was a *pallium*; while the seamless coat was the χιτων or tunic.

* One of the subjects on the Column of Trajan represents the Emperor sacrificing in such a costume. It is engraved in Marriott's "Vestiarium Christianum."

* It has its modern representative in the South American *poncho*.

† This of course may have been because the robe was of a shape worn at baptism, but not worn at the Eucharist.

tainly define the kind of robe. The stole was originally a female garment, a kind of long tunic; but the word was used generally for any kind of upper garment.

Not long after, we find the celebrated Athanasius accused by his enemies of laying a tax on the Egyptians to raise a fund for the linen vestments of the Church. Both Athanasius himself and Sozomen mention the matter; one calls the vestments linen στιχαρια, and the other linen tunicles: both words mean the same thing.

Jerome often mentions the distinctive clerical vestments; e.g. in his book against Pelagius he asks, "What harm is it if I wear a finer tunic (*mundiorem tunicam*); if a bishop, presbyter, or deacon, or any other of the ecclesiastical order come forth in a white vestment when they administer the sacraments?" He says also of his friend Nepotian, that for his ordinary wear he used the *pallium*, the cloak that was in common use among Christian philosophers, but in his ministrations he wore a tunic, which he sent as a legacy to Jerome.

St. Chrysostom speaks of the deacons walking about the church in a white tunicle (λευκον χιτωνισκον); and Sozomen, when speaking of the assault made upon the church by the enemies of Chrysostom, says, the priests and deacons were beaten and driven out of church, as they were in the vestments of their ministration.

Severianus, Bishop of Gabala, contemporary with St. Chrysostom, says of the deacons ministering at the sacred mysteries, that they resembled the wings of angels with their veils on their left shoulders. This veil was doubtless the *orarium*.

The council of Laodicea (370 A.D., the council which determined the canon of Holy Scripture) has two canons on the use of the *orarium*, allowing it to bishops, priests, and deacons, and forbidding it to sub-deacons, singers, and readers.

The fourth council of Carthage (A.D. 398) speaks of the alba*, which the deacon is ordered to wear when the oblation is made or the lessons are read. The council of Narbo (A.D. 589) mentions the same. In 474, Perpetuus, Bishop of Tours, left a silk chasuble by will to Amalarius the priest. (D'Achery, "Spicilegium," iii. 303.) The first council of Braga (A.D. 563) speaks of the tunic and *orarium* as both belonging to the deacons. The third council of Braga (A.D. 572) orders priests to wear the *orarium* on both shoulders when they ministered at the altar.

St. Isidore of Pelusium, early in the fifth century, in a letter to a nobleman, explains the symbolism of the clerical vestments: "ἡ ὀθονη (a linen vestment, probably the same as the *orarium*) with which the deacons minister in the holy place is," he says, "a memorial of the humility of our Lord in washing and wiping dry the feet of the disciples; but that which the bishop wears on his shoulders, made not of linen but of wool, signifies the fleece of the sheep which our Lord sought and laid on his shoulders;" and he alludes to a custom of the bishop putting off this vestment at the reading of the Gospel, because then the Lord himself is present.†

St. Isidore of Seville, who died A.D. 636, speaks of the deacons as ministering in white garments, and of the ring and staff as the insignia of a bishop.

The fourth council of Toledo (A.D. 633) describes the peculiar habits and insignia of the three orders of the clergy. Of the bishop—the orarium, ring, and staff; of the priest—the orarium and planeta; of the deacon—the orarium and alba; another canon orders the deacon to wear but one orarium, and that on his left shoulder, wherewith he is to give the signal of prayers to the people.

These incidental notices are abundantly sufficient to prove that at this early period the clergy wore distinctive vestments: the deacon wore the tunic and the orarium over the left shoulder; the priest the tunic, the orarium over both shoulders, and the planeta; the bishop wore the same vestments as the priest, with the special insignia of a ring and pastoral staff. What these vestments were like we shall see presently, by help of the subsequent woodcuts.

From the beginning of the ninth century we have formal treatises on the clerical vestments, *e.g.* that of Rabanus Maurus, Abbot of Fulda, in the beginning of the ninth century. He speaks of "the orarium, which some call the stole;" thus identifying the later stole as the same vestment as the primitive orarium, and marking the period at which the change of name took place. Amalarius of Metz, also of the early part of the ninth century, wrote a similar treatise. Walafrid Strabo (a pupil of Rabanus Maurus, made abbot of Rosenau in 842) also wrote on the subject. He says that Pope Silvester ordained that the sacrifice of the altar should be celebrated not in silk or cloth, but only in linen; that, by order of Silvester, deacons were to wear dalmatics in church. In the first instance, he says, before chasubles came into use, priests wore dalmatics; but afterwards, when they began to wear chasubles, they left the use of the dalmatic to deacons. Now, almost all bishops and priests think it permitted to them to wear the dalmatic under the chasuble. Successive additions (we are still quoting our author) were made from time to time, partly by way of imitating what was worn by the priests of the old covenant, partly for the expression of a mystical meaning. These ritual writers of the ninth century are abundantly illustrated by a contemporary MS. Pontifical, of Landulphus, Bishop of Capua, wherein the text is accompanied by numerous drawings, in which the bishop is represented as conferring all the various orders; and the drawings, therefore, give representations of the costume and insignia proper to all the orders of the clergy at that time. There is unbroken and abundant evidence as to the clerical vestments from that day down to the present time.

We turn next to the pictorial remains of Christian antiquity for actual representations of the vestments of the clergy. We are all aware that there are pictorial representations of Christian subjects, beginning as early as the second century. But we search in vain through the paintings in the Roman catacombs, through the collections of curious glass roundels, through the sculptured sarcophagi, and through the ivory diptychs, for anything which we can safely pronounce to be examples of distinctively clerical vestments.

The earliest illustration* which we have been able to find of a cleric in indisputable clerical vestments, is that of Pope Felix, in



Fig. 3.—From the Church of SS. Cosmas and Damian, Rome.
A.D. 526—530.

the annexed woodcut (Fig. 3), already partly described. He wears the long white tunic with two narrow purple stripes, and over it an ample dark-coloured planeta. He wears besides, the narrow band of white wool adorned with small black crosses, passing round the shoulders, with a long end hanging in front, which is called a *pall*, and which needs a word of explanation. This, however, must be postponed till the next paper.

(To be continued.)

* *Tunica alba*; in the mediæval ages it was always called the albe.
† Marriott's "Vestiarium Christianum," p. 50.

* Mr. J. H. Parker, C.B., to whom we are all so much indebted for his contributions to Roman archæology, in an obliging reply to some questions, informs me that there are representations of clerical costume of the fifth century in the mosaics of that date in the Church of Sta. Maria Maggiore, Rome.

BRITISH ART-MANUFACTURES.

WE engrave this Testimonial: it is one of the best productions of its order: and is highly creditable to the provincial goldsmiths—Messrs. NOBLE AND CHIVERS, of Bath—by whom it is produced. It was presented to Lord Grey de Wilton by the Conservatives of the city he represents in Parliament. The epergne, or candelabrum (for it is changed by the simple arrangement of using either nozzles or glass dishes), is of silver. The style adopted is the Renaissance. The base, of a shaped oval form, bears four escutcheons containing the arms of Lord Grey, the Arms of the city of Bath, his Lordship's coronet and motto, and the emblems of Church and State, painted in enamel. The work therefore claims to be a novelty in Art; the usual mode being either to engrave or chase such subjects: here the delicate and harmonious blending of colours is an experiment effective and successful. Two silver statuettes, 'Peace with the Dove and Olive-branch,' and 'Plenty with the Cornucopœia,' recline upon the base; and upon the shaft, which is somewhat of vase form, there are *bas-relief* figures of Liberty and Justice—that of Liberty with the cap and sword upon the front side, and Justice upon the reverse; the six lower branches spread out in angular form from the shaft to which they are connected by very elegant pierced and *repoussée* scroll-work, terminating with rams' heads.



The figure surmounting a boat-shaped dish of silver with head-finials is Britannia. As a whole, the composition is one of very great merit. In design and execution it may take rank among the highest and best examples of British goldsmith's work.

ART-NOTES FROM THE PROVINCES.

EDINBURGH.—We have to record the death, on the 6th of November, of Mr. W. Smellie Watson, R.S.A., one of the few survivors of the band of artists who originally founded the Scottish Academy. Mr. Watson, best known as a portrait painter, had reached the seventy-seventh year of his age.

INVERARY.—A bust of the late Dr. Guthrie, by Mr. W. Brodie, R.S.A., has been placed within a niche inserted into the front of the Free Church manse in this town. It is the gift of the Duchess of Argyll.

DUBLIN.—The famous "Book of Kells," reported to have mysteriously disappeared from Trinity College, has been restored to its place in the library of the college. It was brought by the librarian, but unknown to the principal authorities of the College, to the British Museum to be bound, and to undergo some process to arrest the progress of decay in portions of the manuscript, as well as to have photographs taken of it; nothing, however, was done to it, and the MS. was returned by Mr. Bond, of the Museum, to the College, as he received it. The "Book of Kells" is assumed to be written by St. Columbkill in 475: it is considered the most perfect example of Irish illuminated art, and is valued at £12,000.

LIVERPOOL.—An interesting exhibition is now being held at the Exhibition Rooms, Old Post Office Place, of upwards of one hundred drawings of ancient relics of Liverpool, the works of Mr. W. G. Herdman, who for many years past has made this subject a matter of much study and research. Most of the drawings are taken from the spots themselves, but some of them—such as those of the Tower, Castle, and ancient Liverpool, from 1600 to 1820—are copied from pictures found in the possession of local collectors, and from sketches in the British Museum and elsewhere. The drawings are shortly to be issued by the autotype process in the form of two volumes, associated with descriptive accounts culled from various local historic authorities.

NEWPORT, I.W.—In our notice last month of the presentation to the Corporation of the excellent portrait of Bishop Wilberforce, we accidentally omitted to say the picture was painted by Mr. F. J. Scott, of Ryde, a pupil of the late Sir W. C. Ross, R.A. Mr. Scott has had the honour of painting many pictures for Her Majesty, and for various members of the Royal Family, the nobility, and others.

SALFORD.—At a special meeting of the Town Council, held in November, a report of the Museum and Parks Committee was adopted, in which it was recommended that a gallery of Fine Arts and Sculpture be added to the present building; and that a sum not exceeding £6,000 from the Langworthy bequest be expended to carry out the object.

SHEFFIELD.—It is expected that the memorial of the late Mr. Godfrey Sykes, who died in 1866, will shortly be erected in this, his native, town. It has been in Sheffield some time, but the delay in placing it has arisen from the difficulty of finding a suitable site. The memorial consists of a column standing on a square base and surmounted by a vase in copper gilt. The material employed is terra-cotta. The column is a copy of those used in the new buildings at South Kensington, designed by Godfrey Sykes himself. Of the three bands of figures upon it, the topmost represents infancy, the second middle age, and the lowest old age. On one side of the square base is a medallion of the artist in copper gilt; on another, a panel filled in with the tools of the artist's craft—palettes, brushes, and modelling tools; while the third and fourth bear, on copper gilt, inscriptions giving the leading features of Mr. Sykes's life. It is proposed that the whole shall be surrounded with an iron-railing. The memorial has been designed by, and its execution carried out under the direction of, Mr. James Gamble, of the South Kensington Museum. Mr. Sykes's most important works, as a decorative artist, will be found at the museum, where he designed and executed the fine terra-cotta columns in the Lecture Hall and in the arcades of the Horticultural Gardens.—An Art-society has recently been established here, when the following artists were elected members, viz. Messrs. James Baldock, H. F. Crighton, William Ellis, T. B. Hardy, J. H. Hawksworth, R. Hudson, jun., James Poole, William Poole, William H. Pigott, Richard Smith, Theophilus Smith, Read Turner, and Arthur Wilson. The officers for the first year are—President, Mr. Richard Smith; Vice-President, Mr. H. F. Crighton; Treasurer and Hon. Sec., Mr. C. Swindell. The society thus established has long been required in Sheffield to bring artists together in friendly emulation and social intercourse.

MINOR TOPICS.

THE ROYAL ACADEMY has elected Mr. Thomas Woolner Member, in the room of the late Mr. J. H. Foley. In this case public opinion will not go with the Royal Academy. There is no question as to the ability of Mr. Woolner, but his claims to the coveted and advantageous distinction are much below those of Mr. Joseph Durham; it is hard to say, indeed, why this gentleman was not promoted long ago, for there is no professor of the art who has established a better right to promotion.

FEMALE SCHOOL OF ART.—An exhibition of works by pupils of this school was opened in the rooms of the institution towards the end of last year. The Queen's gold medal was gained this year by Miss Susan Canton, for her study, in clay, of the 'Dying Gladiator;' and to the same lady was awarded another Queen's prize for a study, in clay, from the life. Miss Alice Hanslip, who last year gained the Royal gold medal, took this year the Queen's scholarship of £30 for a series of studies from the life; to one of these—a study of hands—a National bronze medal was awarded; another being given to Miss Jessie Corcoran, for a group of flowers in water-colours. A Queen's prize fell to each of the three following ladies, for studies of flowers in oils: Miss Austin, Miss Hancock, and Miss Locke. Mr. Francis Bennoch, F.S.A., having offered this year a prize for the best foreground in oils, and for the best series of illustrations of his own published poem, "Legends of St. Alban's," the former was won by Miss Emily Austin, Queen's scholar of last year, for a study of water-lilies; and the latter by Miss Susan Canton. Miss Ashwell and Miss Jerson also contributed to the work some clever designs. The winners of the Third Grade Prizes, presented by the Department of Science and Art, were this year very numerous; among them were Misses Ashwell, Ellis, Hancock, Jerson, Hanslip, and Charlotte Austin, whose works are especially meritorious. The two Vacation prizes were awarded to Miss Hanslip and Miss Ashwell, respectively, for studies and sketches, mostly from nature. We may remark that this school has never been in so flourishing a condition as during the present year; at the close of the summer session the names of no fewer than 194

pupils were enrolled on the books, the highest number ever reached. Miss Gann, the lady-superintendent, may be congratulated on the success which has followed her persevering efforts to make the institution both popular and valuable as an Art-school.

DR. DRESSER, who has long been a valuable aid to manufacturers of various orders and classes—who has, indeed, an establishment and a competent staff for supplying designs for every kind of Art-manufacture—is publishing, in parts, a work which he calls "Studies in Design." The publishers are Messrs. Cassell & Co. We shall be in a better position to criticise it when it is more advanced, and when we may have more space to do so.

SOUTH KENSINGTON SCHOOLS OF ART.—The medals and other prizes won by the students of these schools in the local and national competition of the past year were distributed to them in the Lecture Theatre of the Museum by the Duke of Richmond. Among the female general students the following were the successful competitors: Silver Medals—Agatha Lyons, design for lace; Ellen M. Woods, group in water-colour. Bronze Medals—Marianne Mansell, designs for wine glasses; Louisa E. Poole, botanical analysis of flowers. Queen's Prizes—Alice E. J. Baker, water-colour drawing of head from the life; Emma Greenish, fruit in water-colours from nature; Kate Hill, flowers in oil from nature; Mary D. Tothill, drawing in chalk from the antique. The successful male students in drawing, painting, and designs were, for gold medals, Walter D. Batley, William Marshall, W. F. Randall, and J. J. Shaw; for silver medal, C. E. Marshall. Bronze Medals—H. Harvey, J. W. Jackson, J. D'Arcy Morrell, G. G. Simpson, J. F. Taylor. Queen's Prizes—G. E. Drake, Henry Gibbs. Honorary National Awards: Gold Medals—J. Bunker, J. C. Swallow. Silver Medals—George Elgood, John Park, John Watkins. Bronze Medals—Frederick Brown, W. H. East, Ellen G. Hammond, Albert Hodder, C. M. Hodges, W. H. Jobbins, C. B. Millar, Theophilus Murcott, John Park, I. C. Swallow, and A. G. Webster. Queen's Prizes—K. J. Abraham, C. M. Hodges, and Frederick Luke. Third-grade prizes of books were given to 36 female and 15 male students, besides awards to 15 others of both sexes who had passed in one or more subjects in the same grade. When the prizes had been distributed, Mr. Redgrave, R.A., addressed a few words to the assembled students, congratulating them on the progress which the schools were making, urging them to pay special attention to breadth and warmth of colouring rather than to mere mechanical finish, and advising them to study well the models which they had at hand in the museum. The Duke of Richmond then said it was to him a very pleasing duty, as Lord President of the Council, to distribute the prizes on that occasion, and expressed his gratification at finding that the various drawings which he had seen that day proved that practical Art in this country was in so very satisfactory a condition.

THE GUILDHALL.—A new painted window has just been placed in this hall; it is the gift of Mr. Deputy Harris. The subject illustrated has some historic interest, being the restoration of the City Charter, as alluded to by Macaulay in his History of England, vol. ii., p. 462-3, thus:—"It was determined that the Charter of the City of London, which had been forfeited six years before, should be restored, and the chancellor was sent in state to carry back the venerable parchment to Guildhall." The subject occupies the entire window, with the exception of the upper spandrels, which contain the arms of the donor and those of the Saddlers' Company, of which he is a member. The designing and executing of the above were entrusted to Messrs. Gibbs and Moore, Southampton Row.

THE GRAPHIC SOCIETY.—At a recent meeting a selection from the sketch-models of the late J. H. Foley, R.A., was exhibited; as also a bust of Mr. Foley (the only one for which he ever sat), modelled by his pupil and assistant, Mr. Brock.

FORTUNY.—The death of this clever Spanish painter is announced as having occurred at Rome on the 21st of November. He exhibited two remarkable pictures at Mr. Wallis's gallery in 1873; one 'The Critical Toreador,' the other 'The Bull-fighter's Salute.' A few other works by him have also been exhibited in London. He was only thirty-eight years of age, and died from an attack of typhus fever, contracted at Naples. We are preparing some account of his career for a future number.

MESSRS. GOUPIL, OF PARIS, have taken the premises, and the important business, of Messrs. Holloway and Son, of Bedford Street. The highly respected French firm has long been established in England; its relations are close and intimate with every nation of the world, and it has branch houses in Brussels and New York. Messrs. Holloway have long been renowned for knowledge of old prints; on that subject, indeed, Mr. Holloway is an authority, and has guided connoisseurs for more than a quarter of a century. We hope this essential department of Art will not be abrogated by the new firm. No doubt the facilities thus supplied will be made available by Messrs. Goupil for the more general introduction of their engravings into Great Britain. These are almost invariably of a high order: we have several of such admirable Art-productions now before us—large as well as small—line engravings of rare excellence. Our space this month does not enable us to give them the notice to which they are entitled. Messrs. Holloway's galleries, it may be remarked, are spacious, well-lighted, and conveniently situated.

MR. PERCIVAL DANIELL, of New Bond Street, to whom ceramic Art has been long and largely indebted, and whose claim as the introducer of many valuable novelties is universally admitted, has recently exhibited a series of beautiful examples, manufactured and painted by M. Schlossmacher, of Paris. The name of the artist-manufacturer is a new one; he at once takes the highest rank, for since the decadence of Sèvres nothing so perfect has been publicly shown. The series of works is somewhat extensive, and very varied; some are exquisitely minute in finish, others are broader, and to the eye more suddenly effective. Of the latter class are a dozen dessert plates, the painted subjects after Teniers. Of the former there are several charming compositions from the designs of French artists; or, it may be, the creations of *employés* of the fabricant. Others are *plaques* and dishes with larger pictures, generally single figures. Each is a painting of high order; any one of them would be of great value if the material employed had been canvas, and not porcelain; as it is, their worth is enhanced, if we consider the difficulties and dangers to be encountered in their production. Very rarely indeed of late years has a series so perfect been submitted to the connoisseur. Mr. Daniell has given to M. Schlossmacher the fame to which he is justly entitled.

THE CHRISTMAS CARDS of Messrs. Marcus Ward & Co. are veritable works of Art; they are numerous and in great variety. It is scarcely too much to say there is no one of them that does not evidence taste and knowledge, or that may not be accepted as a pleasant and useful lesson; many are accompanied by verses much above mediocrity, and calculated to give enjoyment long after the season has passed. Some are pictures, comic as well as serious, but the greater portion are designed for a time when it is reasonable to be more merry than wise, and when, gathered round the household fire, pleasure is a sort of duty, and to be happy, and make others happy, becomes an easy task. Messrs. Ward have effected a revolution in this class of Art-work.

MESSRS. DELARUE have issued, as usual, their diaries and pocket-books for 1875, and, as usual, they are excellent in all respects, combining accuracy with elegance, and soundness of manufacture with convenience and simplicity of arrangement. Long experience enables the firm to supply exactly what is needed, with nothing that may be superfluous. The pocket-books are so durable that one is really reluctant to cast them aside at the end of a year.

ART-PUBLICATIONS.

"MILITARY and Religious Life in the Middle Ages, and at the Period of the Renaissance,"* forms a worthy and almost indispensable supplement to the two preceding volumes by M. Lacroix which have already appeared—namely, "The Arts of the Middle Ages," and "Manners, Customs, and Dress, during the Middle Ages." The three, which are uniform in size and in style of production, constitute a most valuable series, full of information as interesting as it is instructive. Historically, and in relation to the effect on the national life of Europe, even almost to our own time, the volume now before us may be regarded as the most important of them all; for not only, as M. Lacroix remarks, did "the two parallel forces—namely, the military and the religious life—shape the habits of the nations in the epoch of which our work treats," but out of those systems and practices and beliefs have gradually grown up much that stamps the character of the present period: the one is, or seems to be, the gradual outcome of the other.

The introduction of Christianity into the world, or rather its development and progress, fully verified the words of its Divine founder, "Think not that I am come to send peace on earth; I came not to send peace, but a sword;" and the sword was a mighty instrument in promoting its advance as a faith to be accepted by the nations; "the military power placed itself, as a general rule, at the service of the Church, and it was thus that Christianity was enabled to complete its work;" and when this was done the sword was again put in requisition, to determine, if it were possible by such means, what were, or were not, the true doctrines of the Christian faith. Religious wars have not been the least destructive of those in which Europe has engaged in different epochs since the establishment of Protestantism. "The tie," says M. Lacroix, "at once religious and political, which held Christian nationalities together was thus broken, and unity amongst people who were divided in their religious doctrine became impossible."

In describing the "Military Life in the Middle Ages," we have here six chapters under the respective headings of Feudalism, War and Armies, Naval Matters, the Crusades, Chivalry (Duels and Tournaments), and Military Orders. Each of these divisions is described at considerable length, and its history is recorded in a narrative full of curious and instructive information. The influence of the military life was felt in everything that concerned the social life of the nations of Europe through the centuries that form what we are accustomed to designate the Mediæval Ages.

The religious life is traced out in a series of nine chapters, entitled Liturgy and Ceremonies, the Popes, the Secular Clergy, the Religious Orders, Charitable Institutions, Pilgrimages, Heresies, the Inquisition, Burials and Funeral Services. Though, according to the author, military life in all its manifestations hampered and counteracted the beneficent influence of Christianity, and served as the last refuge of barbarism, yet such was the power of the Church, that she contrived not only to hold her own, but to bring under submission to her authority the most despotic monarchs and the boldest warriors. Moreover, the Church utilised the military spirit of the age by employing it in her service, when she summoned the hosts that went forth to battle on the plains of Palestine. The popes who favoured these expeditions may have had in them no other object than to "magnify their office" by the redemption of the Holy Land, and the possible conversion of the Mahommedan tribes to Christianity; but the crusades "acted as a diversion which saved Europe from the fury of its own inhabitants; internal discords were brought to an end, the commoners were enfranchised, feudal power decreased, and the royal influence gained in strength." The lapse of a few centuries from what may properly be called the establishment of the papal power throughout Europe witnessed a mighty change in the moral and religious order of things. A new spirit was convulsing the world, and the ideas and manners which then prevailed were destined to undergo a revolution. "The faith in, and the influence of, the Church diminished," writes M. Lacroix, "and individual reason was tempted to throw off the yoke of all teaching authority." The *theses* which Luther nailed on the gates of the castle-church of Wittenberg, and the invention of printing, were the seeds from which this great revolution sprung; "the world entered upon new paths, along which it has continued to advance without interruption to our own day."

We observe in this most inviting volume the same diligent inquiry into the past, and the same recondite archæological knowledge that are apparent in the two which preceded it. Like them, too, it is enriched with a number of beautiful chromolithographs, and upwards of four hundred well-executed woodcuts, of pictures and objects that throw light on the text. The translation, moreover, from the original French is excellent. M. Lacroix (in Paris) scarcely puts his books at too high value when he says:—"Each volume forms a collection of archæological treasures got together after the most laborious research; they are attractive to the eye, full of interest and instruction, and we feel that our readers will have in them a complete museum such as has not hitherto been within their reach."

MESSRS. AGNEW have recently issued two additions to the series of large engravings from the works of Sir Edwin Landseer.* They are of very high merit, and cannot fail to have interest for the mass of Art-lovers to whom any production of the great artist is an acquisition. We are not destined to see many more productions of the highest class: from Samuel Cousens and Thomas Landseer we cannot expect much hereafter. Barlow is indeed a worthy successor of both, although their "styles" are very different, and we are by no means left without engravers of great skill and talent; it is, however, a mournful truth that the art does not receive the patronage absolutely necessary to its continued existence. For a long series of years, productions after Landseer supplied the harvest of the publishers: the "shop-windows" displayed no other prints. Passing through Pall Mall one day, we saw two Frenchmen who, perceiving a display in the window opposite, eagerly rushed across. One of them exclaimed, "Mon Dieu, encore des chiens!" and they passed on. But Landseer was in truth the poet of his especial art, and to multiply his pictures was to confer boons on humanity. Our duty, at this moment, under this head, is to notice the two large prints which Messrs. Agnew have recently issued. One is called 'Ptarmigan Hill,' a group of the famous Scottish birds being under the shelter of a rock in the foreground, while a brace of retrievers are cautiously watching and patiently waiting. The rocks, the animals, and the birds are, of course, perfectly portrayed. The picture is in the collection of John Fowler, Esq. The other, "To Ho," is of dogs merely: a brace of pointers under the shadow of a hedge. It is easy to know what they see, as their heads are silently stretched in advance, the feet uplifted, the tails stiff, the whole expression full of that intelligence which the painter never failed to express, so as instantly to tell what he desired should be told. Both prints are engraved by Thomas Landseer, and in firmness of touch and masterly execution of details, he has never surpassed them. This picture is in the collection of John Duguid, Esq. We have well said that these are boons to all Art-lovers; they are especially so to such as delight in field sports, and not less so to those who love the animal which is proverbially the friend and associate of man.

* "Military and Religious Life in the Middle Ages, and at the Period of the Renaissance." By PAUL LACROIX. Published by Chapman and Hall.

* "Ptarmigan Hill." "To Ho." Painted by Sir Edwin Landseer, R.A. Engraved by Thomas Landseer. Published by Agnew, London and Manchester.

SAMUEL LOVER * was an artist as well as a poet. His professional rank entitles him to notice in these pages; as a miniature painter he achieved much distinction in his native city, Dublin, and though he was not a young man when he commenced work in London, he produced many portraits that gave him a good position in the country of his adoption. It is, however, as a poet he is known; his compositions are lyrics only: he never was ambitious of any rise beyond that of a writer of songs, and some of them will live as long as our language endures. For many years they supplied the staple of the "organs" in London streets, and there were few drawing-rooms in the kingdom to which they were strangers. A large proportion of them are graceful effusions of brilliant fancy, and some appeal to the hearts of all mankind; notably "The Angel's Whisper" and "Mother, Dear;" some were redolent of wit and humour, as "Molly Carew" and "Rory O'More." And in all there was that genial nature, tender sentiment, and genuine feeling which excite universal sympathy. He was sometimes called "The Brummagem Tom Moore," but that was gross injustice; he was in no sense an imitator of the great lyric poet of Ireland. In the poems of Lover there are no blots: so much cannot be said of those of Moore. Lover never attained, and certainly never earned, the fame of Moore; but it would be no discredit to the one to affirm that the other produced compositions that would have done honour to the grand master-spirit of the century. There were few events in Lover's life: his was a career of toil. The works he produced were numerous; one, at least, of his novels will live, and of his poems there are surely some that will continue to be the delight of the drawing-room for generations to come. The book is in two volumes; it would have been a better book in one. The scraps at the end are not worth printing, and the "correspondence" is of no value; yet Lover was intimate with some of the foremost men and women of the age, and there must be many of his letters that might have been published with advantage to his reputation. Like Moore, Lover was small and plain of person; and, like Moore, he sang his own songs, with little voice and with limited musical knowledge, but always so as to delight an audience—at all events a drawing-room audience. His was a kindly and sympathetic nature, pleased to give pleasure; ever an agreeable companion and a welcome guest, telling his Irish stories with genuine Irish humour, and singing his songs, whether serious or comic, with a strong relish for their feeling or their fun. Towards the close of his life, he, to quote a saying of his own, "enjoyed bad health!" For some years he was away from society, residing at a pretty cottage at Sevenoaks, and he died at Jersey in retirement, if not in solitude, cheered, however, by the society of a most estimable wife. The book is written in a kindly and generous spirit, exhibiting a tender and sympathetic regard for Lover.

MESSRS. CHATTO AND WINDUS, the successors of Mr. Camden Hotten, are publishing extensively. The greater number of their books are reprints of long-established repute and of unquestionable excellence, such as all readers would regret to find out of print. For example, "The Complete Angler"† of dear old Isaak Walton, with the illustrations of venerable Thomas Stothard, of an artist less known but of great ability, Inskipp, and of other excellent painters who ardently loved and practised "the gentle craft." It is a full book, carefully edited and annotated by Sir Harris Nicholas. The numerous plates are all line engravings, such as one does not often see nowadays.—"Thackeryana" is the title given to a volume of extracts from the renowned author, illustrating his life, with nearly six hundred sketches from his prolific pencil. The book is at once interesting, amusing, and instructive; abounding in Art both of the pen and pencil.—"Æsop's Fables" is an original production: the stories are told by men with the heads of animals, in twenty-two capital coloured prints, full of point and humour; caricatures they are, no doubt, but they take off humanity, and attack the weaker points in human nature; impressing by skilful art the lessons of the immortal fabulist.—"Beautiful Pictures" is a collection of sixteen engravings in line from the works of our most famous artists; they have received the stamp of public approval, and have delighted our own readers often. Thus gathered together they form a most attractive gift-book; perhaps the season has produced none so good, certainly none better.—"The National Gallery." This is a very valuable as well as a very attractive work; to a few the marvellously beautiful plates are not strangers, but to the many they will be entirely new; and it is a boon of magnitude to place them within reach of thousands by whom the Art-glories of all ages and countries can be appreciated. The engravers are men who have given renown to England—Doo, Finden, Le Keux, Pye, Goodall, and others. They have bequeathed us these rare productions of the *burin*, and have thus left their marks in Art-history, for these are the most perfect of their productions. All these volumes are admirably bound, and are designed to be, what assuredly they will be, gift-books for all seasons.

THE Art-Publications of Messrs. Virtue, Spalding, & Co. will receive the patronage they merit as among the very best of the season.* With much of the contents of these very beautiful and attractive volumes our readers are acquainted. They will be received with welcome none the less: their genuine worth cannot fail to make them acceptable as gift-books. Elegantly bound, carefully printed and on fine paper, good Art is set off to the best advantage; and that which in a periodical work must be for a time only, is thus rendered of worth always.

ELIJAH WALTON, having made Switzerland and Norway his own, in so far as Art is concerned, has been using his graceful pencil at home, and, in a series of charming and attractive views, has pictured the sublime and beautiful in Wales †—a country singularly rich in the picturesque, many nooks of which have been made familiar—one of them so often and so well, that it has been called "the paradise of painters." He has been again fortunate in alliance with Mr. Bonney; indeed, they have been fellow-workers in all the books of the class. We have in this attractive and interesting volume twenty views, chiefly of the "mountain hoar"—venerable Snowdon—from various points and with varied effects of light. The drawings (it is hardly an error so to style these chromolithographic prints) are not large; but they are so admirably done as to give us a correct idea of the grace and grandeur of bits about the noble mountain that will go far to satisfy those who have not seen the Alps.

AMONG other interesting and instructive books—three of them being especially for the young, both well and carefully written, and admirably illustrated ‡—Messrs. Seeley, Jackson, and Halliday have published a very pleasant and useful volume entitled "A Quiet Corner of England." The places described are not the most picturesque; at least we cannot suppose that Winchelsea, Rye, and Romney Marsh yield the richest harvest to the artist; nor do they. But the author is an architect, and in the quaint and quiet corner he has found abundant wealth. It is scarcely credible that so many grand bits of antique glories yet remain among us. The churches, it is true, yield him most produce, and they are always fertile; but there are old gabled houses, town gates, ancient schools and almshouses, and other venerable relics of the long ago, that prevent anything like monotony in the pages the able and intelligent author has presented to us.

* "The Life of Samuel Lover, R.H.A. With Selections from his Unpublished Papers and Correspondence." Published by Henry S. King & Co.

† "The Complete Angler," by Isaak Walton; with Original Memoir by Sir Harris Nicholas, and sixty illustrations from designs by Stothard and Inskipp.—"Thackeryana:" Notes and Anecdotes by W. M. Thackeray.—"Æsop's Fables:" designed and drawn on wood by Charles H. Bennett.—"Beautiful Pictures," by British artists, with letterpress by Sydney Armytage.—"The National Gallery:" a selection from its pictures.

* "Life on the Upper Thames." By H. R. Robertson.—"Pictures of Italian Masters." By W. Scott.—"Pictures by William Etty, R.A." With Descriptions, &c., by W. Cosmo Monkhouse.

† "Welsh Scenery, chiefly in Snowdonia." By Elijah Walton, F.G.S. With Descriptive Text by T. G. Bonney, F.S.A. Published by W. M. Thompson.

‡ "The Mirror of Truth, and other Stories," by Mrs. Hamerton; with Eight Illustrations by C. O. Murray.—"May's Own Boy," with Twenty-four Illustrations by Frölich.—"The Life of an Elephant," with Twenty-four Illustrations.—"A Quiet Corner of England," by Basil Champneys, B.A.; with numerous Illustrations by Alfred Dawson.

STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

THE most casual glance at the engravings we are giving from these works cannot fail to show the varied manner in which Landseer made his sketches. Sometimes in mere outline with a lead-pencil; at other times he appears to have used a camel-hair pencil charged with Indian ink or sepia for the outlines, giving effect to the subject by slight tints, or washes, of the same colour. In others, pen and ink have been alone employed, and then the sketch resembles an etching; and, again, some are in oils, others in water-colours; while frequently chalks, both black and coloured, were the vehicles he used; but, whatever may have been the material with which he worked, he had complete mastery over it. A writer in a recent number of the *British Quarterly Review* says, with reference to Landseer's pen-and-ink sketches: "As we look at some of these, we are tempted to believe that, of all the instruments that can be used by the artist, there is none quite so wonderful as the pen. In his most mature time, with all the appliances of colour, Landseer never set before us deer and dogs more livingly than those which, with a few touches of the pen upon white paper, he shows us in these sketches, swimming or struggling in torrents, or standing face to face in mortal antagonism. . . . . Work like this has more power to summon the imagination of the spectator than the most finished picture." The picture may be more popularly attractive by its lustrous beauty of colour, which too often blinds the eyes to existing defects of some kind or another; but a simple sketch with the pen or lead-pencil is a naked, unadorned truth, bearing witness to the skill, or its opposite, of the hand which produced it.

In the sketch 'Refreshment—Belgium,' with which we commenced, last month, this series of illustrations, may be traced the *idea* of the large picture painted in 1846, and engraved by Mr. H. Cousens for Messrs. H. Graves & Co., under the title of 'Refreshment—a Scene in Belgium.' In the latter is a boy standing before a horse in a cart, the animal is eating some roots placed in a tub; behind them is an archway, just indicated in this sketch. 'Reapers Resting,' a study in sepia, bears the name



A Draught-Horse: Ramsgate (1840).—*Lent by Messrs. Agnew.*

of the place, Glen Fishie, where it was made. It represents some Scottish peasants, having partaken of their noonday repast, sitting or lying at their ease for a time. A man, who is smoking a pipe, looks out on the expanse of landscape, as if contemplating the work yet to be done; while a girl, who holds a cord attached to a sleeping dog, is looking forward in an opposite direction. Here are all the materials necessary for a picture of much interest. Among the early studies hung in the Academy at the Landseer Exhibition were several coast-scenes, taken at Ramsgate, Hastings, &c.; 'Fishermen on the Beach' is one of them.

'The Queen on Horseback' was made in 1839, and most probably at Windsor: it seems to have been dashed off, in oil-colours, with a camel-hair pencil, in the most vigorous manner. The horse and dog are capital in expressive form, and the *seat* of Her youthful Majesty is easy and unconstrained. The marks on the upper part of the sketch are merely those made by Landseer in testing his pencil.

'The Braggart' is a very early pen-and-ink sketch; the picture painted from it was exhibited at the Academy so far back as 1819, when Landseer was but seventeen years old; the three dogs are intended to represent England, Scotland, and Ireland. The finished picture shows the dogs precisely as they are here seen, but on the right hand is a charming expanse of landscape beautifully painted. An engraving of it, rather large, appeared

in 1832. 'At Church—Belgium,' is certainly what one would not expect from the hand of the great animal-painter, yet the figures are masterly in drawing: it is evident, from the position in which they are placed, that each of them is only a study; or, in other words, the whole are not intended for a complete scene.

The 'Draught-horse' is another of the sketches Landseer made at Ramsgate in 1840. How easy and natural is the attitude of the animal, as, having found a resting-place for its nose-bag, it quietly takes its meal; its owner or driver has considerately thrown his round frock over the horse's back, to



The Ferry (1836).—*Lent by the Executors of the late Capt. W. H. F. Palmer.*

prevent a chill while feeding. It is to be regretted that none, so far as we remember, of these coast-scenes were ever worked up into pictures.

'The Ferry' and 'A Shetland Pony' are two very small sketches in pen and ink. Each of them shows with how little effort the artist could construct a picture having in it the elements of largeness. Widely different in style of work is 'The Rescue,' executed in oil-colours: Landseer painted from it the picture exhibited at the Academy in 1834 under the title of 'Highland Shepherd's Dog in the Snow.' The picture has



The Rescue (1834).—*Lent by H. G. Reid, Esq., Middlesbrough.*

been reproduced three times: once in lithography by R. J. Lane, A.R.A., where the print bears the Academy title; it was subsequently engraved by C. J. Lewis, under the title of 'Snow-drift;' and also by C. Mottram, with the name of 'The Rescue.' This last title we have retained here. The composition represents a dog vigorously scratching away the snow from a poor sheep which has been buried in it: a fact recorded in more than one story told by shepherds of the Scottish Highlands. The owner of this careful sketch is Mr. H. G. Reid, to whom we are indebted for the loan of it and others; it is a work of intense interest. There are materials in the subject for much comment, which our space alone forbids; but whatever the leading idea of

Landseer may have been when he made the sketch, we may assume his principal object was to show the remarkable instinct of the dog. Having found the sheep, half dead from long continuance in the deep snow-drift,—its glazed eye is a witness to



Highlander and Pony (1829).—*Lent by the Executors of the late Capt. W. H. F. Palmer.*

this—the dog does not immediately run to its master to acquaint him with the discovery, but first of all releases it from the superincumbent weight that has overwhelmed it almost to suffocation, thus giving it the chance of recovery before summoning the shepherd to the rescue. In the three engravings just alluded to, I notice in each a somewhat different treatment of both the



Woodcutters (1840).—*Lent by H. G. Reid, Esq., Middlesbrough.*

background and the masses of snow in the front: the animals are identically the same; but in one of the prints the background shows a rather high hill covered with snow, which is relieved against a dark sky: in another the snow lies in irregular heaps.

The sketch called 'Woodcutters' shows conspicuously what the painter would have done had he limited himself to landscape; the treatment of the subject is most artistic, and the composition very effective: the trees in the background were evidently drawn from nature, so full of truth are they in all their ramifications. The foreshortening of the huge trunk on which the woodmen are at work is noteworthy; and, by way of giving completeness to the rustic picture, we see on the right a small stack of "loppings," by the side of which stands a saddle-horse untethered, whose rider, probably the owner of the estate, has come down to watch the progress of the workmen: his head appears behind the foremost part of the fallen tree. The drawing itself is made with pencil on tinted paper, the lights being touched in with white chalk; in our print the engraver has happily succeeded in effecting an exact imitation of the original, even to the tone of the paper. The 'Highland Maiden' is the study for a figure that appears, with some variation, in Landseer's picture of 'A Highland Whisky-still,' to which reference



A Highland Maiden (1827).—*Lent by Messrs. Agnew.*

will be made hereafter. Bare-footed and bare-legged, half-clad, and with unkempt hair, a veritable wild child of nature, she leans against the trunk of a tree, apparently watching for somebody or something; she holds by a cord a dog, as if to restrain him from making an attack upon any intruder whose presence might not be quite welcome in the locality; such, for example, as that of an exciseman. This outline sketch is so complete in composition, and is so full of material, simple though it be, that it is a picture in itself, telling its own story without any further additions in the way of filling in to make it intelligible. There is remarkable ease, and a certain degree of grace, in the attitude of the girl, who is so skilfully placed as to occupy the whole of the rather awkward angle formed by the sloping tree and the upright rough posts of the doorway of the hut or cabin.

In selecting the subjects engraved in this series, it is our aim to vary them as much as possible; if we do not always succeed, it is because of the difficulty of adapting them to the dimensions and other exigences of our pages. J. D.

GOLD AS AN ART-MATERIAL.*

By P. L. SIMMONDS.

WITH the question of the export of gold I need not deal at any length here, for there is a continual flux and reflux, according to the requirements of commerce or other demands, and many nations are substituting gold for silver coinage. There has been a drain of fully ninety millions sterling worth of gold to India; Japan and China consume a large quantity.

Mr. A. Lutschannig, the manager of the Liverpool Assay Office, in his book of Hall-marks, estimates that fifteen tons of gold are used up here annually, and 37,500 ounces of gold are reckoned to be dissipated in the wear and tear of our gold coinage. When excavations were being made some years ago for railways in Peru by Mr. Evans, the engineer of the railway, hundreds of graves were demolished near Arica, in which numerous Indian relics were found. Among these an Indian was found rolled up in a shroud of gold, and the weight of this must have been about eight or nine pounds; had it been preserved it would have been the finest specimen of sheet gold perhaps heard of since the times of the Spanish conquest. Even in the localities where gold is obtained, much is absorbed and used up of which we can give no reliable account. Asia, Africa, and Australia work up a good deal of their own gold.

The gold ornaments brought home after the late Ashantee war, some of which are shown at the South Kensington Museum, furnish many curious and striking illustrations of the artistic development of the native goldsmiths. Their skill in working gold, which appears to be the common metal of the country, seems indeed to be fully equal to that of the best European artists, while their fertility in invention is simply wonderful. Among the larger articles obtained was a human head of massive gold, nearly five pounds in weight; a ghastly object, apparently representing the head of a victim gagged for sacrifice. At the London International Exhibition of 1862 a skull heavily set in gold, as a drinking-cup, obtained at the Emperor's palace in China, was shown. Of a more pleasing character and more to be preferred as works of African art are two heavy golden griffins said to have been broken from the king's chair of state; a golden ornament in the form of a scorpion; and a necklet of *grelots* alternately with bugles and flower-shaped buttons, to the end of which is attached a long drum-shaped ornament; this belongs to the Marquis of Sligo. There are besides many badges of office of different styles, some of them massive *fibulæ* of wrought gold, like those worn by the heralds sent by King Koffee to treat with General Wolseley; and others of various patterns, according to the office of the wearer. That of the king's chamberlain, for instance, is distinguished by a padlock and keys; the butler's by cup and bowls—all of solid metal, and, for the most part, castings of exquisite design.

In addition to these great badges, each of which contains many ounces of pure gold, there are fetish caps ornamented with gold in *repousée* work; the golden tops of umbrellas and sticks of office, scallop-shells, grotesque lions for the heads of sceptres, golden jaw-bones, thigh-bones, and many indescribable objects. Smaller in size, but not inferior in workmanship, are an infinite number and variety of objects of native design, such as gold pipes for smoking, besides numerous imitations of the goldwork of other nations and ages; bracelets—some so heavy as to be a burden, others of exceeding lightness and delicacy; necklaces, chains, pendants, brooches, and rings of curious yet beautiful shape. Among these there are forms which are almost *facsimiles* of early Indian ornaments; others approach Egyptian styles; and others Scandinavian and Anglo-Saxon types. Some of the necklaces and chains are formed of beautiful shells reproduced in gold, while others represent seeds and fruit. In every case the design is singular, and the beauty of the workmanship refreshing to see, in contrast with the machine-made jewellery worn by modern civilised belles.

The quantity of gold used for frame-gilding, in interior and exterior decorations (a taste for which is greatly on the increase), in photography, electro-gilding, water-gilding, gold leaf for book-binding, and other similar processes, gold lace, and in the ornamentation of china, porcelain, &c., must be large. More than £600,000 in value is used annually here to gild earthenware, &c. This absorption of the metal takes place in almost every part of the civilised globe, and the gold thus employed may be considered practically lost to us for ever. It cannot be set down at less than about 10 per cent. of the production.

Passing next to the watch trade, England and the continent make a large number of gold watches, the cases for which require much gold.

The average number of gold watches made annually in the Canton of Geneva during the last quarter of a century was 92,500; but this is little more than a third of the total number manufactured, for about half as many more are made in other parts of Switzerland, and many are exported in pieces.

Some idea of the Besançon trade may be formed from the fact that, in the eighteen years ending 1866, 1,073,065 gold watches were made, the casing for which required 15 tons, 1 cwt. 13 lbs. of gold, value £934,430. Large as may seem the amount of metal used for casing, it only represents one-third that of our own consumption; and yet the number of watches manufactured by us is far below theirs, thus showing their real value to be more than adequate to that of other countries.

In 1866 Besançon made 101,309 gold watches, and the average number is now 200,000 a year. The export of gold watches from France averages in value only £8,000 to £10,000 a year. In 1870 we imported from abroad 42,798 gold watches, valued at £142,220. There are probably 30,000 gold watches hall-marked annually at Goldsmiths' Hall, London, and about half that number at the Assay offices in the provinces.

Some notion may be formed of the divisibility of gold, when it is stated that five grains of gold are sufficient to cover a gross of gilt buttons; the same number may be tolerably gilded with two and a half grains, and even one grain will be sufficient to coat them. Gold or gilded wire is largely used for embroidery in Greece, Turkey, and the Eastern nations, besides that for gold lace in Europe.

M. Levasseur, in his work "La Question de l'or," estimates an annual consumption in France of gold in the arts at nearly £1,500,000 sterling from 1848 to 1856; and taking this average since, although there were necessarily interruptions during the war, this would make a total in the last seventeen years of upwards of twenty-five millions sterling for gold used in the Arts and industries of France.

In France the official statistics of the guarantee of weights of all articles of precious metals worked up, enable us to arrive at precise figures of the consumption of pure gold in France, which between 1857 and 1871, amounted to 146,634½ kilogrammes, valued at a little over £15,000,000, or about one million a year. The value is taken at £90 the kilogramme (2 and 1-5th lbs. avoirdupois) of gold. It is believed, however, that there is a large quantity of jewels or ornaments which do not come under control at all. The standard of gold in France is rigidly maintained at 18 carats, and it is not allowed to be lower. In this country it varies considerably. The total value of the quantity of gold annually employed by the jewellers and goldsmiths in France was, a few years ago, stated to be about 17 tons, worth more than £1,768,000, while the workmanship adds 60 per cent. at least to the value. The French exports of jewellery amount in weight to about 2½ tons of gold.

* Continued from page 8.

Even for the United Kingdom, the estimates of the gold consumed in the Arts are very vague. In 1866 it was estimated that the value of British-made plate annually used in the kingdom exceeded one million sterling. About 50,000 ounces of gold pass annually through the Assay Office to be hall-marked. Not less than 1,000 ounces of gold are used weekly in Birmingham, and the consumption of gold-leaf in eight manufacturing towns is equal to 600 ounces weekly. For gilding metals, by electrotyping and the water-gilding processes, not less than 10,000 ounces of gold are required annually. The value of the jewellery produced in France is not less than five millions sterling per annum, and of this quantity one and a half to two millions are exported. Gold to the value of from two millions to two and a half millions is used up annually by jewellers and others in the United States, a part of which is coin. The country that produces most jewellery is assuredly Germany, which manufactures for export about 180,000 pounds annually; but it is in general only an imitation of French designs, and the standard is much inferior, falling as low as 12 carats. Of Russia, Greece, Turkey, and other European States, we have no details to guide us in framing estimates; nor respecting India, China, Japan, Africa, and the South American States is there much reliable information available, although a considerable quantity of gold must be worked up for various purposes. Still, the survey which has been taken enables us to form a fair superficial idea of the quantity of gold obtained, and the uses to which it is applied.

EARLY ENGRAVINGS IN THE ROYAL GALLERY AT FLORENCE.*

By F. P. SEGUIER, F.S.A.

WE have been told that Finiguerra communicated his secret to Baccio Baldini; but it should be borne in mind that the works of Baldini display greater artistic feeling than is usually seen in the *niello* plates. Baldini's plates appear to have been engraved expressly for *printing*, and his prints are not mere *impressions* taken to show the quality of the engraving viewed as an example of sharp and accurate metal-work. The engravings of Baccio Baldini are not only curiously finished, but there is background or landscape in them.

Germany claims the invention of printing from metal plates, in virtue of the discovery of engraved metal plates executed by the artists of that country, and bearing dates earlier than the time of Finiguerra. It is not easy to dispute this, as we hear of engraving on metal plates being practised in England as early as 1284; yet proof is wanting that such plates were engraved with the view of taking impressions from them.

Our remarks on the history of illustrated books has conducted us almost imperceptibly into the presence of the first picture-engravers and their works. Scanty information only has been preserved of their lives; but feeling that our business is with their works, which we are still permitted to study and possess, we give no critical attention to the authenticity of their biographies. In passing through the Gallery at Florence we first of all notice that early engravings are not generally adorned with inscriptions or dedications, and the engraver's name, instead of being written beneath, as in modern prints, is usually represented by initials or a monogram, and these marks have frequently given rise to lengthy dissertations. This hardly surprises us when we consider the number of early engravers, many of them making use of the same initials, others again perversely adopting initials having no immediate reference to their names; thus we find the Roman initials "M.F" ciphered, and bearing a small star or cross over the first letter, standing for the initial symbol of Jerome Greff. It reminds us of the "Picnic Party of the Parts of Speech"—

> "And their boldness was such, I affirm *It* is true,
> One declared *He* was *I*, and one called *Himself You*."

Since the publication of the new edition of Nagler the subject of monograms has been raised to a position of some importance on the *tapis* of Art-gossip, and we find the term rather widely applied. The origin of monograms ought not to be given to Sandrart's "H.S," which merely takes us back to the year 1455; let us rather seek for it in the wide field already alluded to, viz. the *sculptura* of the ancients, in their war emblems and the ciphers on their coins. "Le Peintre Graveur," by Adam Bartsch; the Neapolitan edition of Orlandi's "Abecedario Pittorica;" and the valuable "Dictionnaire de Monogrammes," published by Brulliot, of Munich, in 1817, containing *facsimiles* of nearly three thousand, may all be regarded as valuable helps to the study of early engravings. Had it never occurred to painters and engravers to sign their works, to take a pleasure in inventing numerous monograms and emblems, it is difficult to say how diminished our acquaintance with Art would be. For instance, would it be possible to identify one Indian or Chinese painting from another, were it not for the monograms or inscriptions that we find on them? And are we not confronted with almost the same difficulty when we come to speculate on the authorship of the early paintings in the schools of Constantinople and Northern Italy? As so many of the early engravers were either painters or draughtsmen, a few general remarks on signatures may not be out of place. A vast number of the paintings of the old masters are signed in Roman letters, which vary in size from the three-inch letters in Paolo Uccello's enormous signature in the cathedral at Florence, to almost microscopic letters about one-tenth of an inch in height. A still larger proportion of painters' signatures bear a close resemblance to the different forms of Copy-book Writing, being usually described as Large hand, Text, Half-text, Round hand, Small hand, and Angular hand; the last, and signatures in Black letter, or Gothic characters, are extremely scarce. J. C. Vierpyl, a portrait-painter of the early part of the eighteenth century, signed his pictures in angular letter writing, and it is possible that such signatures may be more frequently found on drawings than on pictures; for instance, Girtin and Stothard sometimes signed their early drawings in this way. The signature of Jerome Bosch may be cited as an example of Gothic writing, as will be seen by referring to the catalogue published by the Antwerp Royal Academy of Fine Arts. Most of the monograms that we find on prints are ciphers of Roman letters, but in some cases the painter or engraver is represented by an emblem or symbol, such as the "Ape" of Martin van Cleef (the probable author of the picture of the 'Calling of St. Matthew,' at Windsor Castle), the "Winged Serpent" of Lucas Cranach, Nadat's "Rat Trap," and Il Mosco's "Fly." A considerable variety of pictorial monograms of this description will be found in Brulliot, and the same writer also furnishes us with another kind of signatures under the title "Noms Abrégés." The last are often difficult to decipher, the letters being arranged in a very ambiguous manner; many of them may be compared to the copies of classical inscriptions discovered on the fragments of ancient Rome, and which have been published in books like Sir Richard Hoare's "Classical Tour through Italy and Sicily." Abbreviated signatures are occasionally found on paintings, but, as a rule, little difficulty is experienced in deciphering them; the following specimen, however, may be given as an exception; "Gio . Plo . Gtto . Fit."

* Continued from page 6.

In addition to the print-monograms which have been so prettily engraved in the works of Brulliot, Cumberland, Nagler, and others, we occasionally meet with other marks which do not strictly belong to the family of monograms; the writer refers to what are termed "collectors' marks," several of which were engraved and published in a catalogue of drawings belonging to a Mr. John Barnard, of Berkeley Square.

The collection was sold in 1787, and many of the marks in the catalogue are simply initials or Roman letters ciphered, but a few are emblems. For example, a small palette and brushes, with the letter "R" on the same, being the mark of Jonathan Richardson, the portrait-painter; a "Human Eye" represents Nathaniel Hone, portrait-painter; the "Head and Wing of an Eagle on an armorial scroll" is the mark of Mr. C. Jennings, or Jennens, the original proprietor of the Gopsall Collection. Occasionally, collections of prints have been injured in value by being disfigured with the initials or monograms of unimportant collectors, inscribed under the impression that they would enhance the value of them. It reminds us of the story of a commercial gentleman, who was only known and respected in his own circle, expressing a desire in his will that his portrait should be offered to our National Portrait Gallery. It may be mentioned here that signatures are also found on frescoes; thus, in the Gallery of Frescoes by the followers of Leonardo da Vinci, in the Brera Gallery, we find on the large picture of the 'Virgin Enthroned' Luini's name written in Roman letters, about one inch and a half high; the letters are black, and they appear to have been carefully traced with a style before being coloured. It is not unlikely that some may feel, when walking through the Print-Galleries at Florence, that early engravings are not only so dissimilar to those of our own time, but appear so insignificant when compared with the marvellously effective works of modern engravers; we must not, however, forget that the engravers of the sixteenth century were not acquainted with the wonderful effects which can be produced by the varied adaptations of *mezzo-tinto*, nor did it ever occur to them to call in the aid of machinery in filling up the backgrounds and certain parts of their plates.

And again, although we read of the generosity of the publisher, Salamanca, and others, yet in early times there were no publishers who were willing to pay thousands to the princes of the art, there were no prizes of this kind within the reach of the *cinque-cento* engraver. We may view many of their works as artistic sketches; a great number of them are very small, whilst others appear to have been engraved for amusement rather than for sale. It is remarkable that several of the most interesting engravers, whose names we associate with the early history of the Art, although natives of different countries and of the most divergent taste, appeared as it were simultaneously; they won their laurels at the same moment; and it is further curious to notice how early they came into the field, then vanished away, leaving behind them, with comparatively few exceptions, hosts of inferior followers or imitators. Either by birth or early productions, we associate some of the grandest of the old engravers even with the latter part of the fifteenth century; for example, Albert Durer, Bonasone, Cranach, Lucas von Leyden, Andrea Mantegna, Israel van Mechelen, Marc Antonio, Ravenna, Martin Schongauer, and Agostino Veneziano. Early picture-engraving was chiefly practised by the Italian and German schools, and in numerous instances was not followed as a distinct profession, but was regarded as part of the education of a painter; thus many of the great engravers were likewise distinguished painters, and it is not unlikely that others whom we know only as engravers may have studied painting in the schools of those masters whose works they so frequently engraved. In reference to Italy, it will be seen that some of the earliest engravers were Francesco Squarcione, Andrea Mantegna, Verocchio, Botticelli, Matteo Pasti, Lorenzo Costa, and Jerome Mocetto. Cumberland ascribes the curious print of Judith putting the head of Holofernes into a sack to Jerome Mocetto. Squarcione was born in 1394, and is sometimes described as the master of Mantegna. Zani ascribes the following print to him, 'A composition of nine figures, with an old man in the centre, who holds a spit in his right hand loaded with food, and with his left presents a pig's foot to a youth.' The description of this print reminds one a little of the scene at the inn at Escalona, in the story of "Lazarillo de Tormes."

One of the most interesting engravers of this period was Andrea Mantegna; we are indebted to this artist for developing a new style of Art, and the type preserved in his works is very different from the other early schools of Italy. Andrea Verocchio, of Florence, and his illustrious pupil, Leonardo da Vinci, are not unfrequently introduced in connection with our subject, but as they belong rather to the controversial side of our pursuit, the reader is referred to works which profess to treat the subject critically. In the works of Lorenzo Costa we notice that the touch is neat and wiry, and the labour of his handling is very noticeable in the shadows, the lines being crossed and recrossed with curious perseverance. In the German school we find two engravers of the name of Israel von Mechelen, who were probably related to each other as father and son. Bryan proposes, although perhaps not altogether fairly, that all the inferior examples should be ascribed to the father, and the finer examples to the son. It will be seen that in style their works differ considerably from Martin Schongauer's. The latter may be regarded as one of the most distinguished engravers of this period, and a great deal has been written about him and his works. The severity of his style is almost grotesque, but his manner of working was singularly delicate and beautiful. Wolgemuth's name is connected in an interesting manner with the discussions on the early history of wood engraving, but his claim to the discovery of cross-hatching has been doubted since Mr. John Jackson drew attention to the frontispiece in the Latin edition of Breydenbach's "Travels," published at Mentz in 1486. The engravers already mentioned may be regarded as the fathers of the Italian and German schools; at first they appeared on the field as stragglers, and were few in number; but, like the "wee man" in the boat, no sooner did they gain a footing in the lands of Italy and Germany, no sooner did they feel that their interesting calling was appreciated, than they appeared in overwhelming numbers, rendering it difficult for us to remember their names, or to group them in anything like a technical manner. Among the first comers was Robetta; his works are good examples of the early conventional type, both as regards design and execution. We may say that he prepared the way for the finer style of Marc Antonio. Robetta was not always happy in his management of the light and shade, thus injuring the relative proportions of his figures, still we feel that there is talent in his designs. When examining the works of this period, it often appears to us strange that the first Christian artists were so wedded to conventionalism. Why did they not follow a free and natural style of art? Long before their time the artist-sculptors of Greece and Rome produced their world-famed masterpieces, and yet how slow were the Christian artists in freeing themselves from the printed forms of the Byzantine type. In the commencement of the sixteenth century Marc Antonio was regarded as the Caposcuola of Italian engraving, and, as Raphael's favourite pupil, his life and works will always retain an unfading character. The writer has heard that dealers have sometimes obtained as much as £200 or £250 for fine impressions of his engraving of the 'Murder of the Innocents,' after Raphael, and it would appear that this high figure is not confined to those impressions which have the *chicot* or *falcetta*. Marc Antonio displayed exquisite taste in the management of light and shade, whilst in the freedom and strength of his strokes perhaps he has never been surpassed even in modern times. By referring to Bryan's Dictionary and other works on Art, we see that there is a tradition to the effect that his great master Raphael occasionally etched, if we may so express it, or scratched-in some of the exquisite contours in his plates. There is a great deal of the *chiaroscuro* of Bonasone in Marc Antonio's 'Il Morbetto,' whilst some of his small prints, such as the 'Spes,' 'Fortitudo,' &c., are remarkable for exhibiting so much worthy of study on a small surface.

According to the dictionaries, the famous engraver Agostino Caracci procured a plate of Marc Antonio's representing the

Virgin in the Clouds holding the Infant Saviour, and after retouching it a little, he added two beautiful heads of cherubim. The cherubim referred to assimilate remarkably well with the style of the work; still, it is interesting to notice that the Bolognese type is not entirely disguised, particularly in the angel on the left-hand side of the Virgin; the *pacticcio*, however, is more successful in the companion head—it is more refined and Raffaelesque in character. The pursuit which enables us to throw light on the *pasticci* of various artists, or to classify correctly unsigned works, is more associated with painting than engraving. According to the views of some, one cannot become a successful Art-juror unless he be endowed with a special gift; others again, and perhaps with greater fairness, believe that time alone is required to make a good connoisseur, and the careful perusal, as it were, of all the fine works we may happen to see. Whether we view this question in its relation to pictures or to engravings, we feel that we cannot lay it aside; the subject may be regarded as a digression, yet the writer feels constrained to say a word respecting it. To relate anecdotes of the life of an artist is one thing, or we may venture to describe his style and the peculiarities of his *modus operandi*, and we still feel on the "safe side of the hedge;" but in volunteering to name unsigned examples and the locality of them, we are at once sensible of the responsibility of the work. The history of Art may serve to amuse us when we are young, but there is a period of life when we feel that we must either lay aside the pursuit altogether as unworthy of the time which we bestow on it, or we must somehow or other become practically or scientifically acquainted with it. We wish to know as much about the pictures and prints we buy as the people profess to do who sell them to us. Whatever our position or profession may be, our ambition is to be able to converse on Art with the taste and liveliness of a Catesby. The science of taste is a pursuit in no way confined to the higher stations of life; people in a very humble position pay their annual visits to the Royal Academy, and draw up a summary of what they like and what they dislike with the same confidence as others who occupy a high position in the social family. An artist of reputation once told the writer that he occasionally called his housekeeper into his studio and profited by her untutored criticisms; or we may mention the story of a hairdresser's assistant who, when the conversation in the saloon happened to turn upon the Fine Arts, observed, "People have very mistaken notions on that subject." Many profess to know a great deal about Art, and yet the fairest inference we can draw from experience is that connoisseurship, viewed as an accomplishment, has yet to be acquired. Our most experienced auctioneers will not undertake to vouch for the authenticity of the works they dispose of; not from any mercenary wish to impose upon their purchasers, but simply because in many cases it is not in their power to give an opinion. The study of works of Art followed with the view of deciding on their condition, value, originality, and authorship (each being a separate question whilst at the same time a relative one) is still in its infancy. Naturalists differ in their opinions, but not so frequently as Art-critics; for, if we go into a museum and find one shell called *Cyprea argus* and another called *Cyprea tigris*, or if we take up two fossil shells, which to an uninstructed eye appear something alike, and find that one is named *Pectunculus* whilst the other is called *Productus*, we feel satisfied that such are their names,—no one thinks of questioning their identity. It is otherwise with numerous works of Art, for if many who visit loan-collections were to write their own catalogues, what curious compilations might be published. For instance, we find an English picture, painted a little in the style of Westall, ascribed by the proprietor to Domenichino; and in another collection we meet with a copy of L'Orbetto's recumbent Magdalen having Correggio's name on the frame. It would be easy to multiply stories of this kind, but the strangest thing of all is that collectors will sometimes, in the face of genuine signatures and monograms, insist upon ascribing their works of Art to authors who could have no possible connection with them. We must be satisfied with small results for all our labour, and it would be well if many would bear this fact in mind, for some are unpleasantly jealous of their own works of Art. An anecdote is related of an eccentric collector, who was fond of showing his treasures, and would not hesitate to solicit the opinions of those to whom he showed them, yet before doing so he was in the habit of impressing upon his visitors that all his pictures were originals, and he would knock any one down who ventured to say they were not.

(*To be continued.*)

THE SISTERS OF BETHANY.

FROM THE GROUP OF SCULPTURE BY J. WARRINGTON WOOD.

THIS is the work of a sculptor who resides in Rome, but whose productions are very frequently seen in the gallery of the Royal Academy. "Few Art-patrons," said the Roman correspondent of the *Standard*, somewhat recently, when writing of Mr. Wood's works, "have visited Rome of late years without paying a visit to his studio, on the Pincian Hill, close by the side of the church of the Trinità dc' Monti. They will, however, have to make a longer journey for the same purpose, for Mr. Wood has just effected the purchase of the villa and buildings in which the well-known Marchese Campana established his museum, where he will have the finest studio and exhibition-rooms in Rome."

Of the numerous ideal works from the hand of this sculptor, his 'Sisters of Bethany' has been so much admired that he has executed it no fewer than four times; once for Mr. S. Rigby, Bruch Hall, Warrington; the second group was bought by Mr. James White, Overton, Dumbartonshire; the third by Mr. A. Orr Ewing, M.P.; and the fourth was executed for Mr. J. Taylor, of Whitley, near Wigan. The subject is excellently well calculated for a group of picturesque sculpture. The evangelist St. John, in describing the story of the raising of Lazarus, relates that Jesus, after hearing of the death of "him whom he loved . . . abode two days still in the same place where he was:" then he arose and went forth to the village of Bethany, "to awake him out of sleep." Martha, "as soon as she heard that Jesus was coming, went and met him: but Mary sat still in the house." After a short interview with the Saviour, the former returned to her home, "and called Mary secretly, saying, The Master is come, and calleth for thee." This is the point of the narrative which the sculptor has turned to so good account. Laying her hand gently on the shoulder of Mary, and bending her face lovingly over her forehead, the younger sister delivers the message. The elder raises her hand, as if to deprecate any intrusion on her grief at the death of their brother, though she listens to the words, and not without an inward feeling that the looked-for help had arrived too late. There is very expressive sympathy in the attitude and expression of the two figures, and considerable grace in the arrangement. Taking into account the general treatment, and the comparatively rich costumes in which the sisters are arrayed, the sculptor has succeeded in investing the group with a repose that is agreeable to the eye. One or two small alterations—such as Martha's right foot, which is too much "squared" out—might, in our opinion, be advantageously made; but they in no way mar the beauty of this most interesting group.

Among other notable works of Mr. Wood may be pointed out his 'Eve,' exhibited at the Royal Academy four or five years ago; and his 'Elijah the Tishbite,' a statue of heroic size.

THE SISTERS OF BETHANY.

SCULPTURED BY J. WARRINGTON WOOD.



ENGRAVED BY H.C.BALDING. FROM THE GROUP IN MARBLE BY J.WARRINGTON WOOD.

LONDON VIRTUE & Cº

ANCIENT STONE CROSSES OF ENGLAND.

By ALFRED RIMMER.

THERE are many crosses in England which can only be passed by with a slight notice. The one at Stevington, in Bedfordshire, is not unlike that at Cricklade; the stops and spleys are only repetitions of old ones. Wheston cross is very elegant, but simple in form. It has two square steps, and a solid base over them; the latter is broached into an octagon. From this rises a light and elegant cross, with a Virgin and Child at the intersection of the arms; these arms are beautifully cusped on the outside. This cross was excellently drawn by Chantrey in 1818, and engraved by Croke.

The cross at Scraptopt is curious, but much defaced; it seems to be of more ancient date, and probably belongs to the early English period.

There was a fine old open cross in Leicester, built in the reign of Queen Mary: it was octagonal, and had a dado inside corresponding with the outer lines; this was high enough for the exhibition of samples; an ogee roof covered it, and there was no central column. Leicester cross was pulled down in the year 1769, but an excellent engraving of it was preserved at the time. Holbeach cross was pentagonal, and from a drawing by Stukeley, in 1722, it must have been a fine building. A legend on the drawing is "Ob amorem erga solum Natale Temporum ignorantia direptam restituit. Wo. Stukeley." Wymondham cross seems to have been a very picturesque oak-structure, with a light central column. An engraving of it is preserved in Bell's "Antiquities of Norfolk;" the oak-beams were carved like an ornamental bargeboard to a house; and over it was an octagonal room, with a light high-sloping roof.

In some very old prints of market-crosses, we find them surrounded by an enclosure about fifty feet square inside, built in the form of a wall to every appearance about five feet high, with a



Wheston Cross, Derby.

gateway, apparently to collect tolls; but how far this was general we perhaps hardly have sufficient examples left us to say. At Sutton St. James parish, Holland, in Lincolnshire, are the remains of the celebrated Ivy cross; and at Willoughby-in-the-Wold is a good monolith fifteen feet high.

At Penrith, in Cumberland, are some well-known monumental crosses, which again have hardly enough character to make them interesting subjects to delineate; and, indeed, it is only the great beauty of their situation that makes them known.

I have before me a very good old print of a cross to which I



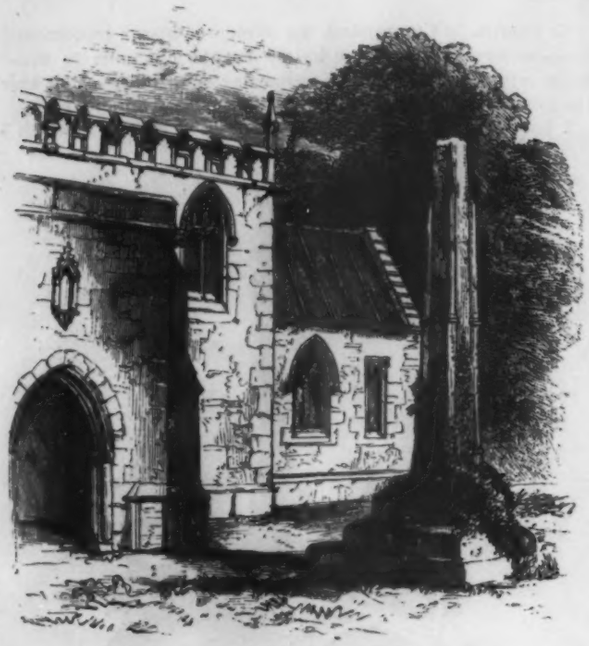
Holbeach Cross, Lincoln.

am unable to find a clue: it is a copper-plate apparently 120 years old, and there is a curious feature in it, which may briefly be described as follows:—on a square base, "stopped" so as to form an octagonal top, rises a square monolith, at the top of which is a head curved outwards, and on this is a tabernacle with a Crucifixion, and some other groups on the other three sides, for which I have not succeeded so far in finding any explanation. A curious feature of the cross is that it resembles the form of the ancient cross in use at the beginning of our era, and is in the form of a T. The angles are beaded, and the beads are stopped five times over with heads and flowers. The work is old, and, as far as can be judged from the plate, is of the fourteenth century.

On the same sheet of paper is another cross, which is very curious, and perhaps unique. It stands on a round cheeselike base, which is supported on boulders; the angles are beaded, but not stopped; and there is a curious little cross cut out in relief on the front, which closely resembles a dagger. To neither of these crosses have I been able to find any clue.

In the cross at Dindar churchyard, in Wiltshire, which is

here engraved, the angles of the square monolith are beaded as in the one just mentioned, but these beads are worked in the form of small sunken angle-buttresses; there is nothing very peculiar about this cross, and it is represented chiefly to explain what is meant by the beaded-angles. Dindar church, which is here



Dindar Cross.

indicated, is rather an interesting old building, and has a good early perpendicular porch, and battlement. Devizes is an ancient town, in Wiltshire, of great historical interest; there was a noble castle here, built by Roger, Bishop of Salisbury, at an immense expense. He raised himself from being a poor parish-priest to the second rank in the kingdom; but, Stephen, bearing him a grudge similar to that of Henry VIII. against Cardinal Wolsey, deprived him of his great wealth, made him give up this castle, which was second to none in the kingdom, and reduced him again to abject poverty. The singular name of this town is said to be derived from the division of it between the Bishop of Salisbury and the King, in very early times.

The market-cross stands in the market-square, and consists of a solid base with a band of quatrefoils over, and flying buttresses at the angles. It is not perhaps very elegant in contour, or fit to embody in a new building, but it is curious and characteristic. There is a singular inscription on it, which runs thus:—

"The Mayor and Corporation of Devizes avail themselves of the stability of this building, to transmit to future times the record of an awful event which occurred in this market-place in the year 1753, hoping that such a record may serve as a salutary warning against the danger of impiously invoking the Divine vengeance, or of calling on the holy name of God to conceal the devices of falsehood and fraud.

"On Thursday, the 25th January, 1753, Ruth Pierce, of Petterne, in this county, agreed with three other women to buy a sack of wheat in the market, each paying her due proportion towards the same.

"One of these women, in collecting the several quarters of money, discovered a deficiency, and demanded of Ruth Pierce the sum which was wanting to make good the amount.

"Ruth Pierce protested that she had paid her share, and said she wished she might drop dead if she had not.

"She rashly repeated this awful wish, when, to the consternation of the surrounding multitude, she instantly fell down and expired, having the money concealed in her hand."

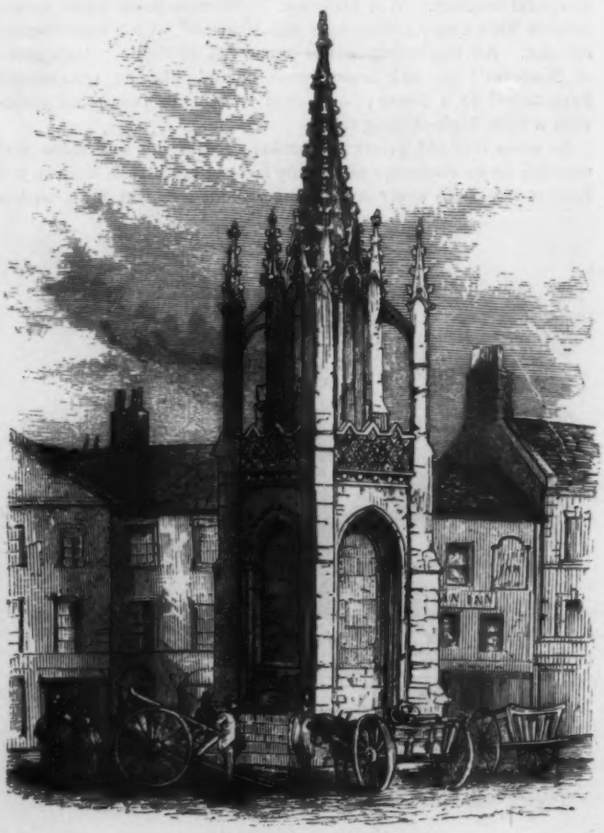
This cross, though very different in form, is probably contemporaneous with that at Shepton Mallet.

The legend above alluded to is intelligible, and many such sudden deaths under similar circumstances, where there has been great excitement, have been credibly recorded. Of course there is nothing irreverent in supposing that an inquest might have discovered some old vital complaint, such as heart-disease, to be present at the time. But nothing so material in the way of explanation has been given. A celebrated cross stood in the monastery of Winchester, which was built by King Alfred for married monks. This cross spoke out openly and fervently against monks marrying: and in consequence, Dunstan, Bishop of Canterbury, turned them out, and they were superseded by others of celibate vows. There is a tradition that Canute had spent the revenues of one year of his kingdom over this cross, and worthily it seems to have requited his labours.

Eltham cross, in the county of Kent, is broken down, though the old palace in part remains, and is one of the glories of English architecture. It was deserted at the time of the building of Greenwich, except perhaps occasionally by James I.; and during the Commonwealth, it simply formed a quarry of stones to be used up in any neighbouring buildings. Indeed it is only the accident of the hall being used as a barn that preserves it from destruction. The grand roof has been restored by Mr. Smirke, at the expense of the Government.

There has been a great destruction of crosses in this part of England, indeed they have almost been swept away. Kent was a favourite resort of Londoners at all times, and the soldiers of Cromwell found congenial occupation in breaking crosses up whenever they had opportunity.

Bitterley cross stands in the churchyard of Bitterley, a village near the quaint and quiet old town of Ludlow, a town that has a



Devizes Cross, Wilts.

castle which is celebrated all over England, and is contemporaneous with Warwick, Warkworth, Alnwick, and others that figure in English history. The steep streets and black and white gabled houses, also, of Ludlow, give one—next perhaps to Chester—the best idea we can have of a mediæval English

country-town. The road to Bitterley is remarkably beautiful; there are hills on each side cultivated to the summit, while the village is literally shut in with great elms and walnut-trees, through which gables and high twisted chimneys make themselves apparent at intervals. The church is situated in the park of Bitterley Court, and the lord of the manor is the rector. There are several peculiarities about the architecture of the building, which is small, and was principally erected apparently in the reign of Richard II. The cross was also built about this time, and is very graceful in its outline; probably it was originally intended for what is called a weeping-cross. There are four steps to it, and the "stops" that convert the square base of the shaft into an octagon are peculiarly beautiful and ingenious.

Behind the cross is a great yew-tree, and the abrupt ridge of the hill rises up in the background. Perhaps it would be difficult to find a better example of a tall tabernacle-cross in England. Under the representation of the Crucifixion are some light and



Cricklade Cross, Wilts.

peculiar brackets that are almost unique, and rather resemble thirteenth-century work.

There are crosses at Broughton and at Kinnerley, in the northern part of this county, and also at Great Ness, Middle Ness, and Little Ness, in the southern part; but these do not differ materially, they are just built on the old type we see through Gloucestershire—a flight of steps and an octagonal shaft, with the tabernacle part containing the images destroyed.

Not only have crosses of all kinds been better preserved in Gloucester, Wilts, and Somerset, but many have been restored to their former state, either by the owners of the soil, or by the clergy assisted by the efforts of their parishioners. There are two crosses at Cricklade of great beauty of proportion. One is represented as standing in the road, where, until recently, it used to stand, though now it is removed into the upper churchyard, St. Samson. This cross was apparently built at the close of the fourteenth century, and is certainly a pattern of lightness and beauty; of course, it cannot compare for a moment with the Eleanor crosses, which were the result of profuse wealth and an unlimited amount of expenditure; but it is a perfect model of



Bitterley Cross, Salop.

a village-cross. Waltham cross, for example, could not now be built under two thousand pounds, including the beautiful



Cricklade Cross, Wilts.

statuary; but such a cross as Cricklade might easily be put up for about a hundred or a hundred and twenty pounds, even at the present advanced price of labour. This cross formerly stood

on four substantial stone-steps, the top one was bevelled off very neatly into an octagonal base, and it was surmounted by eight very elegant quatrefoils; these, again, were splayed off till they assumed the proportions of the shaft. The shaft is crowned with a very fine tabernacle having four angels for supporters; but the figures in the niches of the tabernacle have unfortunately disappeared. This cross has been engraved in Britton's "Antiquities of England," and also as an excellent little copper-plate by Roberts, from a drawing by John Hughes, for the "Antiquarian Itinerary," date 1817, and published by Clarke, of New Bond Street. There are also several other engravings of it before me, but they are not dated, though apparently of equal, or perhaps rather greater, age.

This cross, though for what cause is not certain, has, as just stated, been removed into St. Samson's churchyard, where it has been carefully put up again. At the further end of the town is another, and a very similar structure, which is erected in St. Mary's churchyard, and forms a most beautiful outline against the chancel of the old parish church. The figures are complete in this, and the shaft is very similar, but the base is not so graceful as that of the other cross. On the side facing the road are two figures in one canopy, which seem to be those of a knight and lady, possibly the builders of the cross.

The cross at Pershore, in Worcestershire, resembles those at Cricklade in proportions, though it is even simpler and plainer in design; it stands on two steps, and on the top one is a solid base "broached." The tabernacle of this cross has been destroyed. Pershore is said to derive its name from the number of pear-trees that grew in its vicinity, and is delightfully situated on the Avon. The cross is a preaching-one, and was connected with the monastery of which some picturesque remains are yet standing. There were other crosses here, but they have been destroyed. Near the gateway, which at present remains, stood the small chapel of Sta. Edburga, to whom the abbey was dedicated; she was a daughter of Edward the Elder, and her father once placed before her some valuable jewels and clothes of the latest fashion; and also a copy of the New Testament, desiring her to choose between them, and she at once selected the New Testament; after which her father sent her to Winchester, where she died; her bones were preserved there for many ages. There were two crosses erected at Pershore to the memory of this Saxon princess.

TAKING TOLL AT THE BRIDGE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

A. Dillens, Painter. C. W. Sharpe, Engraver.

ADOLF DILLENS, a native of Ghent, is one among the numerous Belgian painters whose names are perfectly familiar to those cognizant of what is moving in Art-circles. His subjects are chiefly representative of the social life of that part of Flanders known as Zealand; and so far back as 1858 we find him exhibiting at the French Gallery, Pall Mall, 'The Fair at Findleverland (Zealand).' In the same gallery was, in 1864, 'The Wedding Feast.' To the International Exhibition of 1862 he contributed three Zealand subjects, and to that of 1871, one, and a Belgian scene. On two occasions M. Dillens has exhibited at the Royal Academy; namely, in 1869, when he sent 'Le Barbier Zélandais,' and 'Les Patineurs du Zuider Zee;' and again in the year following, when he sent a somewhat similar subject to this last, 'Les Patineurs en Hollande.' The artist was then residing in London: a sketch of his life appeared in the series of papers entitled "Modern Painters of Belgium," published in the *Art Journal* of 1867.

This subject, 'Taking Toll,' has proved most successful, for M. Dillens has painted it no fewer than three times. The first was exhibited at Brussels, in 1854; the next at the Paris International Exhibition, in 1855, when the picture was bought by the late Emperor of the French; the third version, that engraved here, was among those he sent to the London International Exhibition in 1862; it bore the title of 'Summer in Zealand—Taking Toll at the Bridge.' One can scarcely marvel at the popularity of the picture, considering the subject, and the careful manner in which it is painted. A quiet summer-evening invites the peasantry of the country to a stroll. Three couples, habited in Sunday, or in holiday costume, have in their walks reached a bridge. Whether or not it is a legal exaction that a toll must be enforced there is little to the purpose, but one of a peculiar character is demanded, and is most willingly paid, by the first pair who reach the spot; the buxom maiden, whose pleasant upturned face shows she has no reluctance to submit to the agreeable extortion, is quite as ready to pay the toll as her lover is to take it. Of course the example will be followed by their companions behind, though the two young men pretend to be quite unconscious of what is going on, and one of the females affects a look of surprise. There is a touch of humour in most of the works of M. Dillens, and this is no exception.

OBITUARY.

GIOVANNI FRANCHI.

THE name of this artist is probably known only within a comparatively limited circle, but his works, principally at the South Kensington Museum, have been seen and admired by thousands. Giovanni Franchi, a famous moulder and electrotypist, was born at Lucca, Tuscany, and died on November 6th, last, at his residence, Duncan Terrace, Islington.

His chief reproductions in electrotype include the large sockets of the bronze flagstaffs in the Piazza of St. Mark, Venice; statuettes of our Saviour and St. John, from the originals in the Cathedral of Pisa; two pair of gates, one known as the Porta di San Rainieri, in the same cathedral; and the Ghiberti gates, in the Baptistry of the Cathedral of Florence. A very large quantity of the royal plate at Windsor Castle, numerous objects in the Tower of London, including the Baptismal Font, the royal Wine-fountain, the Sceptre of Anne Boleyn; works of Art belonging to Earl de la Warr; with a very considerable number of other objects, are among his reproductions. We may also mention as examples of Franchi's skill in the plastic art, his reproductions of the pulpits in the cathedrals of Pisa and Florence. Many of these works are in the South Kensington Museum, in which institution he held the post of electrotypist.

In 1846 Signor Franchi was presented by the Society of Arts with a medal for the best imitation, in plaster, of ivory. He also was awarded a medal at the International Exhibition of 1851, another at that of 1873, and a third at that at Vienna. In the early part of last year the eminent firm Messrs. Elkington & Co., at his earnest solicitation, were induced to purchase his business, and employ him and his nephew to superintend it.



A. DILLENS. PINXT

C.W. SHARPE. SCULPT

TAKING TOLL AT THE BRIDGE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON. VIRTUE & Co

BRITISH
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MUSEUM

METAL-WORK AMONG THE HINDOOS.

By DR. ALEXANDER HUNTER.

THE arts of working in gold, silver, copper, bronze, brass, bidryware, kooftgaree, enamel, bell-metal, zinc, steel, and iron, have long been practised in India; and in some districts of the country, where these Art-manufactures have been encouraged, they are brought to great perfection; while in others we find them still in their primitive and almost rude simplicity, but characterised by local peculiarities and tastes, which give to some of them an artistic value somewhat akin to the bronze and metal works of Japan and China; though they far surpass most of the manufactures of these countries, and evince a thorough acquaintance with both the theory and practice of geometry, the principles and application of design, the selection and arrangement of patterns particularly adapted for filling spaces, as well as those suited for peculiar works in metal. In addition to these important qualities, the productions in mixed metals in India evince a taste in the harmony of colours, and a knowledge of the chemistry of metals, and salts of metals, that surprise European manufacturers; and prove that different races, though apparently behind in what is called the onward march of European civilisation, have still attained to various degrees of excellence, more especially to a freedom of drawing and to manipulative dexterity which have escaped detection or appreciation amongst refined or highly civilised nations. As several of the processes of manufacture are peculiar to India, and the principles of the chemistry of metals are thoroughly well understood nearly all over India, it may not be out of place to call the attention of our manufacturers to one or two points to which great importance is attached by the Hindoos. The first of these is a knowledge of free, bold, linear drawing, and the early acquisition of the power to draw clear outlines. This art is taught in most parts of southern India by the females, who commence teaching their children to draw either on sand or on a mud floor, which is washed daily; when the children are older they draw on a black wooden board, the colour of which is renovated in a cheap way about once a fortnight, with lamp black and the mucilaginous juice of the fruit of the briony, *Coccinea Indica*, or *Covei codei* (Tam.), or the juice of the flowers of the shoe-plant, *Hibiscus sabdariffa*. It may not be generally known that this flower, if rubbed upon white paper, produces a most useful substitute for litmus paper, a very delicate test for acidity in solutions, and that the flowers of several species of *Hibiscus* give a good shining polish to boots or shoes; hence the common name of shoe-plant. Several coloured flowers are employed in the same way to produce chemical test-papers, or tinted surfaces for ornamentation. The fresh flower is rubbed on white paper till the juice exudes, and thus in a few minutes a most delicate test-paper is produced, or a tinted surface of varied gradations can be made, and by combining different flowers mixed tints are the result. In this simple way a considerable knowledge of the chemistry of flowers, leaves, and fruits of plants, has been acquired; and we shall have occasion to refer hereafter to the chemical uses of several plants in some of these descriptions of



Fig. 1.



Fig. 2.



Fig. 3.

manufactures in metals. Another important branch of education which is entrusted to the females of southern India are the rudiments of arithmetic and practical geometry, with the principles of colour, derived from flowers, coloured earths, and cheap substances, that can be applied to floor or wall decoration. Although these do not come under our consideration at present, I must make a slight allusion to them, as the patterns from which the forms of some of the most elegant manufactures in metals are taken can generally be traced to flowers, fruits, or seeds; and the punches, or steel-tools, used in their ornamentation are almost invariably suggested by some parts of the same plant or flower which suggests the design.

It is not known with any certainty when works in the precious metals were first manufactured in India. Some of the ornaments in gold and silver which have been found in old tombs, accompanied by beads, necklaces of cut cornelian, agate, rock crystal, and felspar, have been enclosed in cinerary urns with calcined bones and teeth; these are believed to be upwards of two thousand years old; but there are others dating a few centuries after the Christian era which bear a striking similarity to the Etruscan and Grecian periods of Art, and are accompanied by manufactures in bronze and pottery very like those discovered in Herculaneum, Pompeii, and Etruria. During the early Buddhist periods, or from 2400 years down to the third century of the

Christian era, it is supposed that the arts of Greece and Rome found their way to India; and at a subsequent period the son of one of the Roman emperors, who was banished for his licentious profligacy, visited Cambodia, and took with him skilled carvers, sculptors, and workers in precious metals. It is probable, however, that India could boast of efficient workmen of her own training even before these periods. Many of the oldest ornaments in gold found in the tombs, cairns, cromlechs, and



Fig. 4.

kistvaens, evince a considerable amount of skill in manipulation and taste in design. The best of these were recently discovered in the Salem, Coimbatore, and Mysore territories, and on the Neilgherries.

One point that seems always to have been insisted upon by the gold and silversmiths in India, is the selection of pure, unalloyed metals. This seems to simplify and expedite the process of manufacture, and probably accounts for the delicacy of the workmanship, as pure metals are more ductile than alloys.

The Gold and Silver Filigree Works of India.

The finest gold filigree work of southern India is manufactured at Trichinopoly, and is remarkable for the delicacy and

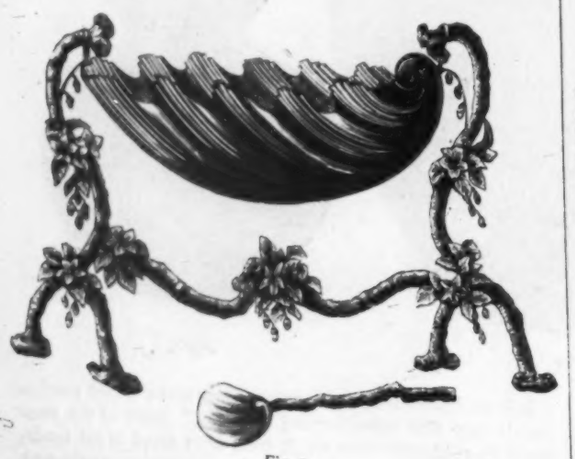


Fig. 5.

intricacy of its workmanship. There are four or five varieties of rose pattern, and three or four of snake-pattern chains; the latter are very delicate, fine in texture, singularly pliant, and remarkably good imitations of real snakes. The rose-patterns are more elaborate in appearance, though not actually so difficult to manufacture. The process appears very simple, and the tools employed consist of a few fine steel-hammers, fine pincers, a few blowpipes, two or three highly-polished steel anvils, a burnisher, steel-scraper, a pair of fine compasses, and delicate scales and weights. So particular are the workmen about the purity of the metals, that they refine their gold or silver five times, by melting under a strong blast heat, before commencing to work with it. They are also very particular about the surfaces of their hammer and anvil being very highly polished and burnished. The work is commenced by beating the metal into thin plates nearly uniform, cutting these into long strips, and drawing them into very fine wire, by passing through perforated steel-plates, with a pair of strong steel-pincers. The holes in these steel-plates are carefully punched of graduated sizes, and are drilled of a circular form; the plate is then tempered, or casehardened, and strongly hammered on both sides, till quite cold, the holes being frequently re-drilled and hammered. The plates are very strong and heavy, from six to eight inches long, two to three broad, and about two-thirds of an inch in thickness. They are firmly secured in a strong bench-vice, and the wire is drawn through them while the metal is kept heated by a blowpipe. After the wire is drawn, most of the dexterity of manipulation, and the beauty of the patterns, depend upon the practical skill of the artisans, who, for the most part, work from memory, and without any pattern before them, although most of the native jewellers have books containing a great variety of patterns; the beauty of these depends chiefly upon delicate workmanship, or on curious and original combinations. The localities where the best and most tasteful work is produced are Trichinopoly, Cuttack, Travan-



Fig. 6.

core, Vizianagram, and Delhi. This manufacture is very similar to the filigree-works of Malta, Genoa, Paris, Florence, and London; but it is finer in India, and cheaper. Some varieties, in which burnished, frosted, and chased metallic surfaces are combined with the filigree-work, bear a considerable resemblance to Scandinavian jewellery; but the latter is more tinselly in effect, and coarser than the best specimens from Cuttack and Trichinopoly. The Chinese and Japanese understand filigree manufacture, but their works are not so tasteful, nor do they appear to be so much appreciated, as those of India.

Inlaid Works in different Metals, as Brass, Copper, Bell-metal, and Silver.

In commencing the manufacture of these, sheets of brass or of pure copper are usually selected, and cut into pieces that will form the required shape by hammering. The metal is frequently heated to a dull red to prevent it from splitting; and if the form is complex, the vessel is made in several pieces, the edges of which are beat out thin, and the overlapping edges, after being thoroughly cleaned from oxide by scraping or by nitric acid, are heated and welded together with a hard solder of brass, to which a little borax and resin in fine powder are added. The form of the vessel is then refined by hammering, the inside being supported by a rounded metal-anvil, held in the left hand. In some

cases the planishing steel-hammer and the rounded anvil fit upon each other accurately; at other times the object is finished and polished on the turning-lathe. The surface to be decorated is then slightly oxidised by being oiled, smoked, and heated; the pattern is drawn upon it with a sharp steel point, and finished with a graving-tool. Sometimes the pattern is very carefully drawn upon thin paper; this is pasted upon the polished metal, and the outline is made out with a succession of punched and dotted lines. When elaborate or complex patterns are required, punches are made of very fine steel to produce portions of these, as flowers, rosettes, or delicate curves. When patterns are to be produced by combinations of two metals, as brass upon copper, zinc upon brass, or silver upon copper, thin sheets of these metals are beaten out, and the patterns are stamped with punches. For this purpose very pure metal is generally employed, and the surfaces are kept clean and bright, while the part of the vessel to which it is to be applied is roughened, and then moistened with a solution of borax, and the two metals are united by heating and hammering. The vessel is then cleaned with the acid pulp of tamarind, and finally polished with whitening, or chalk and water. Brass-vessels are often cleaned with the pounded leaves of the tamarind or of the *Cicer arietinum*, Bengal gram, or chick-pea, beaten into a pulp. This yields an impure tartaric acid liquor, which produces various shades of



Fig. 7.

colour, often of very pleasing tints, especially when applied to pure copper and gently heated. By adding a little cinnabar, or sulphuret of mercury, to this acid mixture, and then exposing the vessel to heat, after it has been coated with the mixture, an amalgam is formed which makes the silver and copper combine. The copper acquires a rich purple brown colour, and the silver gets dark on the surface; but by rubbing with chalk, or fine emery powder, the silver resumes its brightness. Vessels of great elegance and purity of form are thus manufactured at Tanjore and Trichinopoly, where this branch of industry has met with encouragement, and has probably been carried on for many centuries. Fine collections of these manufactures may be seen at the India House Museum.

Chasing in Silver in the Madras School of Arts. First Attempts.

In the year 1850 experiments were made to introduce improvements in designs for silver saltcellars. Excursions were made to Ennore, Pulicat, and the Adyar, with the pupils, to collect shells, plants, and objects of natural history, which might suggest original or beautiful forms. On one excursion upwards of seventy species of shells were collected; these were all carefully drawn and named, then classified and arranged; and within a year about two hundred and ten species of shells were collected near Madras. On one excursion to Cuttawauk, eleven miles north of Madras, a most important discovery was made, which has since proved of much benefit to the School of Arts, and subsequently to many other parties. This was a bed of gypsum, or sulphate of lime, extending over several miles, in the vicinity of the canal, or backwater. This gypsum occurs in the purest form of selenite, or the glassy sulphate of lime. For the last twenty-four years it has been employed to make most of the plaster-moulds used in the School, and it proved of great use in some of the manufactures in silver, by enabling the native model-



Fig. 8.

lers to preserve working-casts of their designs in wax. A prize of twenty rupees had been offered to any person who could show where gypsum was to be found. Illustrations of the shells and fossils, as ammonites and belemnites, which occur among the greensand and gypsum formations of Europe, had been engraved on wood and inserted as a kind of illustrated advertisement in one of the newspapers of Madras. This notice, in three days, led to the discovery of a large bed of fibrous gypsum at Ootatoor, near Trichinopoly; and an East Indian apothecary,



Fig. 9.

who had lately come to Madras, brought some very fine fibrous gypsum, with a great variety of beautiful fossils, for which he received the reward. He also reported that he had seen the same fossils and gypsum covering about thirteen miles of ground near Trichinopoly, and reappearing at seven or eight places between Ootatoor and Madras. Subsequent researches led to the verification of this report, and to the discovery of gypsum in eighteen or twenty localities in southern India. This one discovery led to several important and beneficial results, as the refinement, and multiplication, and cheapening of some of the

Art-industries of India, which we shall have occasion to refer to hereafter when describing some other Art-industries. The first result was that we were able to procure for two rupees, or four shillings, a cartload of selenite for making very strong plaster-moulds for models to be reproduced in silver, gold, bronze, brass, plaster, terra-cotta, and pottery. So abundant was the gypsum at Cuttawauk, near Ennore, that we used to procure from twenty to thirty tons of it every few months at the above cheap rate; since then the demand for it has increased so much in Madras, for making plaster-figures, moulds for silversmiths and brassfounders, and ornamental cornices for house decoration, that the natives have taken to collecting and storing the gypsum, for which they now ask such a price that it is cheaper to get it by rail from Ootatoor, two hundred miles, than by cart only eleven miles. So much for the development of industry in Madras.

But to return to the subject of silver-manufactures. Having discovered a number of beautiful, and a few rare shells, and having drawn, engraved, classified, and arranged these, we next set to work to utilise them, by offering prizes for the best designs from these shells, applicable to the manufacture of silver salt-cellars. The late Hon. W. A. Morehead, who was always interested in the success of the Madras School of Arts, offered a prize for the best designs. This prize was awarded to Mr. J. Duarte, a teacher in the school, who sent in two sheets of designs, from which we select the illustrations here engraved. These designs were afterwards etched upon copper, and distributed to other schools at the cost of two annas a sheet; and a few years afterwards we had the pleasure of seeing silver saltcellars produced from these designs in the School of Arts under his Highness the Maharajah of Travancore. Manufactures in silver were not then attempted in the Madras School of Arts. It may not be out of place to remark that from these two sheets, which cost the rajah four annas, or sixpence, his highness's silversmiths were enabled to earn about eight hundred rupees by saltcellars. We do not put these before the public as the best specimens of native workmanship, but to show that if our liberal-minded countrymen will try to encourage a little more the Art-industries of the East, the native princes and the native manufacturers will not be slow to take an interest in Art. There is one point of great importance that we must bear in mind. It is often asked—should we attempt in any way to engraft European improvements upon the Art-industries of the East; or should we leave their own, in which they have excelled nearly all other nations of Europe, undisturbed? The best answer to this is, that the manufacturers of India and the artists of the East do not yet know what the Fine Arts are, as they have not had opportunities of seeing any grand or fine works, beyond a few portraits in oil of our governors, commanders-in-chief, and celebrities, or a few marble busts and statues, with an occasional bronze statue of some very distinguished personage. The marble statues and the bronzes they thoroughly appreciate if they are lifelike, and the native workmen are quick to detect anything in our manufactures from which they can take hints; but the fault rests with us, that we do not give them these hints, while we take from them valuable suggestions and the patterns of their Art-industries. Our manufacturers, who derive the substantial benefits at our exhibitions of Art-industry, do nothing for India in return. I am emboldened to speak out thus plainly as there are warm, kindly, and sympathetic hearts in Great Britain, who, though slow and difficult to move, may have the sparks of a Christian benevolence kindled into a lively and cheerful flame of brotherly love. I have not been afraid to tell some of my countrymen in Edinburgh, who are enjoying comfortable pensions or fortunes from India, China, or the East, that it is their duty to do something for India in return. To some few the appeal has brought conviction that it is just, and I hope hereafter to be able to chronicle liberal and beneficial results. In the meantime it may suffice to say that money is not the chief requisite in this matter, though money is forthcoming, and it may help to purchase what is wanted. Judgment, taste, and purity, must direct us in our choice of what is to be selected as worthy of imitation, if we are to give to India the Fine Arts as a civilising agency.

(To be continued.)

THE COOPER'S FAMILY.

FROM THE PICTURE IN THE COLLECTION OF DANIEL ROBERTS, ESQ., OLD KENT ROAD.

E. Frère, Painter. G. C. Finden, Engraver.

THERE is no painter of the French school whose works are more generally popular in England, where they are almost as well known as in France, than those of M. Edouard Frère. Though brought up in the studio of Paul Delaroche, he carried out from it not, as it might naturally be assumed he would do, a feeling for high historic Art, but one decidedly inclined towards *genre* painting, choosing for his subjects, chiefly, those that represent the characteristics and incidents of domestic life among the more humble classes of society; and these he represents with the utmost tenderness and expressive sensibility. It is these qualities which win for him such good opinions; pictures of the kind always meet with a ready welcome. M. Frère's *manner* of painting may not be the most attractive to English eyes; his works often look "woolly"—to use a technicality—and his colouring is generally quiet and subdued; but their naturalness, combined with the spirit and feeling thrown into the compositions, gives to them an irresistible charm.

"Many French painters have tenderness," writes Mr. Hamerton, in his 'Contemporary French Painters,' "but not one of them has so much, I think, as Edouard Frère. He and his works are too well known in England to need much criticism here; indeed, of criticism I have little to offer, because their execution is always so modest, and their sentiment so true and pure, that criticism of such works looks like cruelty. No painter has ever better understood the poor country children in France; he never attempts to hide the effects of giving a well-fed and well-washed appearance to his humble heroines; they are what their hard fate has made them, yet we cannot wish them more robust or more prosperous. Since Edouard Frère has been much sought after by dealers, there is a perceptible decline in his finish, and I would rather have the pictures he painted a few years ago than those he paints now." This was written about six years since.

Here, in the workshop of a country cooper, his three children, seated on a barrow, are taking their morning meal, which, judging by the varied sizes of the bowls or basins in which the breakfast has been served to them, appears to be not according to their appetites but to their ages: but it is quite clear that the boy, who seems to be the youngest of the party, has not had a "Benjamin's mess" dealt out to him. The little fellow has probably taken a run before breakfast, which has given him an appetite, so his basin is soon cleared out, and he looks wistfully at his eldest sister as if, like Oliver Twist, he would ask for more; or rather, in the hope perhaps that her share should turn out to be beyond her requirements, and then the overplus might be made over to him. It is this boy who gives especial character to the composition; he makes it tell a story beyond that of the children simply taking their meal.

There are abundant indications of the father's trade in the furniture of the workshop, which appears to be lighted only through the doorway: the artist has so managed this as to give the picture a Rembrandtish effect. The work is not highly finished; indeed, it almost looks as if left incomplete; yet this in no degree affects the interest of the composition. It is one of a small but charming collection formed by Mr. Daniel Roberts; which also contains other excellent foreign pictures.



E. FRÈRE. PINXT

G.C.FINDEN. SCULPT

THE COOPER'S FAMILY.

IN THE COLLECTION OF DANIEL ROBERTS ESQ. OLD KENT ROAD.

BRITISH
6 MA 75
MUSEUM

THE HISTORY OF THE EUCHARISTIC VESTMENTS.*

BY THE REV. E. L. CUTTS, B.A.

WE have seen that persons of distinction used to wear an embroidered toga, the *toga prætexta*, or a *pallium* of similar richness; it was the custom for the emperor to send such a *pallium* as a robe of honour to consuls and governors of provinces. It was usual for these officers, on their accession to office, to have an ivory diptych carved with a full-length sitting-portrait of themselves on one leaf; many of these ivories have been preserved, and afford us a series of representations of this robe of honour. We find that (like the *orarium*) it gradually diminished in size, till nothing but the broad ornamental border was left, which was folded about the neck and shoulders; it was no longer an article of dress, but only a badge of distinction; just as the epaulettes of an officer in the army are all that is left of the full armour of a mediæval knight; or the mediæval hood is still worn by university graduates, but only as an honorary badge. But the Christian emperors used to send this honorary *pallium* to certain of the chief rulers of the Church also, in complimentary recognition of their high office. The patriarchs in time took upon themselves to grant this distinction to others. In the East it came to be conferred on every bishop; in the West the Roman



Fig. 1.—Bishop and Clergy of Sixth Century: Church of S. Vitalis, Ravenna.

patriarch conferred it only on metropolitans. Among the mediæval encroachments of Rome on the liberties of the other churches was this, it assumed that no metropolitan was at liberty to exercise his jurisdiction until he had received this token of recognition from the Roman see. In the woodcut the pall appears in the shape which it retained ever after, and in which it is still seen in the heraldic bearings of our own archbishops of Canterbury and York.

Our next woodcut (Fig. 1) is from one of the mosaics of the Church of St. Vitalis, in Ravenna, and is of the sixth century, probably a little later in the century than the last illustration. The whole picture represents the Emperor Justinian sitting on his throne, with some personages on his right hand with whom we are not concerned, and this group of three ecclesiastics on his left. The name inscribed over one of them tells us it is intended to represent St. Maximianus, Patriarch of Constantinople; the others, by their costume and the implements they bear, are identified as attendant-clergy. The figure of Maximianus bears a strong general resemblance to that of Felix in the last cut. There are many other representations of bishops of about the same period at Rome and Ravenna, and they all have a similar general likeness. He wears the tunic, planeta, and pall. The white tunic has the two narrow stripes from the shoulder to the feet with which the tunic was ornamented from the earliest ages, and has besides three narrow lines of purple round the margin of the sleeves. The planeta is here seen falling to its full length on one side, and hiding the left arm; the right hand holds a jewelled cross. The ecclesiastic on his left is vested in a long tunic with wide surplice-shaped sleeves, and holds a book with jewelled cover. In the majority of the representations of bishops of this period, the bishop himself bears the book. On his left is another similar figure, holding a censer. Maximianus is bald, the other two are tonsured; it is probable that they represent an attendant-deacon and sub-deacon. These vestments continued in universal use, with little or no change of shape, down to the ninth century.

The amount of space and of illustration at our disposal does not admit of our multiplying examples; but the reader who desires it may find a number of others in the Chevalier de Rossi's "Roma Sotteranea," in Mr. J. H. Parker's "Mosaic Pictures in Rome and Ravenna," and also in the Rev. W. B. Marriott's "Vestiarium Christianum."

Our former illustrations have all been taken from the Western church. To show the perfect similarity of costume throughout the Church, we give an illustration (Fig. 2) from the Eastern church, taken from a Greek MS. of the tenth or eleventh century, a Menologium which was executed for the Emperor Basil. The picture represents the council called the Seventh General Council. The Emperor sits in the middle presiding, and on each side of him is a row of bishops, all in the same habits. The one in our woodcut is the bishop who sits on the emperor's left hand. He wears the alb, the full planeta, and the pall, with which by this time we are becoming familiar. In this picture the planetas are apparently made of silk, and are of different colours—most of them of black embroidered with gold; that of the figure on the king's right hand, who probably represents the Patriarch of Constantinople, is of lilac-purple. We have described the vestments by their Roman names; but the Greeks would have called the tunic a *sticharia*, the planeta a *phelonion*, and the pall an *omophorion*. The Greek Church we know is very tenacious of all its usages, and its clergy to this day wear the same vestments, of the same shapes, with the same names.



Fig. 2.—Eastern Bishop: Tenth Century.

We come to our own branch of the Church for the next example. The magnificent MS. Benedictional of St. Ethelwold, executed at Winchester about A.D. 963—964, and now in the possession of the Duke of Devonshire, contains several interesting illustrations of our subject. The pictures of this MS. have been engraved in outline in the twenty-fourth volume of the "Archæologia," and it is from these engravings that our knowledge of them is derived. Plate iii. gives a group of confessors, with St. Benedict in the middle. He wears the tunic, with an ornamental band round its lowest margin, and over that the stole

* Continued from page 27.

with square fringed ends; over that a dalmatic enriched with embroidery and with an ornamented border; over that is a very long and full planeta, or chasuble, as by this time it was called, with an embroidered band round the opening for the neck and extending down the front of the robe. The right hand is covered by the robe, but the left hand is disengaged and holds a book. Over all he wears a pall of the modern shape of a collar falling low on the shoulders, with a long end in front (and another, not seen, behind) embroidered with crosses. The crown on his head is not part of his clerical costume, but is the heavenly crown allotted to a confessor. Instead of this we have, however, selected from Plate xxix. of the same MS. a simpler type of costume. This figure (Fig. 3) wears the alb with an ornamental band



Fig. 3.—Saxon Bishop: latter part of Tenth Century.

at the bottom, a long stole reaching nearly to the ankles, and the chasuble with an ornamental band round the neck and down the front; both hands are disengaged from the folds of the robe, which has the effect of drawing it up, and making it hang in a kind of point in front. We see here for the first time the maniple hanging over the left arm. This vestment was originally a napkin, and was intended for use; but by this time it had shared the fate of the *orarium* and the pall, and had been reduced to a merely ornamental and symbolical band.

Another fine illustration of a Saxon Archbishop* (it is intended to represent St. Dunstan) may be found in the Cotton MS. (Claudius A iii.) in the British Museum. He wears the alb and stole, pink dalmatic slit up the sides, a cloth of gold chasuble of the full ancient shape, pall, mitre, and gloves, very fully detailed by a careful draughtsman. Still another good illustration of the tenth century, Abbot Elfnoth, in alb, dalmatic and ample chasuble, and an attendant deacon, in alb and dalmatic, bearing the Abbot's staff, is in the Harleian MS. 2908, in the British Museum.*

The Bayeux tapestry gives us a representation of Archbishop Stigand, in an alb and chasuble which is short and pointed in front, but which falls long and square in shape behind. Odo, Bishop of Bayeux, is represented, on his seal, in a similar chasuble.† A mosaic of about the same date, in the church of S. Clemente, at Rome, representing St. Clement at the altar, shows him in a chasuble of precisely similar shape.‡ In a twelfth-century Psalter in the British Museum (Nero C iv.) are some bishops in chasubles, which are similarly short in front and down to the heels behind.§ The effigy of Abbot Andrew, in Peterborough Cathedral, who died A.D. 1199, shows him in alb, tunic, and large plain ample chasuble of the earliest shape.

Shortly after, however, we find the shape of the chasuble had become that which it continued to be, with slight changes, down to the end of the mediæval period. That preserved at Sens, said to have been worn by Thomas à Becket, enables us to describe



Fig. 4.—English Bishop: Twelfth Century.

the pattern.‖ Take a semicircular piece of cloth, fold it in two, sew the straight edges together, leaving a place for the head to pass through, and the result will be a conical chasuble. It was made of any material, from (probably) linen up to cloth of gold, and was often adorned with embroidery, and with borders and stripes of ornamental work; but it seems always in the pictures and sculptures to be sufficiently flexible to fall into graceful folds. We give a simple example (Fig. 4) of the end of the twelfth century from a MS. in the possession of Sir William Lawson, Bart.¶ It is of a bishop in plain alb, stole, dalmatic, chasuble, a new vestment called an amyce round the neck, mitre, and pastoral staff. A very fine example, of the end of the thirteenth century, will be found in a MS. Psalter in the British Museum, marked Royal 2 A xxii. The MS. is a small quarto, and the illumination occupies the whole of one of the blank leaves of vellum towards the end of the book. The unusual size of the illumination has led the artist to work out his subject in much more than common detail. The whole of the

* Engraved in Marriott's "Vestiarium Christianum."

* Engraved in Rock's "Hierurgia," p. 447.
† Engraved in the "Pictorial History of England," vol. i., p. 561.
‡ Marriott's "Vestiarium Christianum," plate xliii.
§ Engraved in Shaw's "Dresses and Decorations of the Middle Ages."
‖ Engraved in Dr. Rock's "Church of our Fathers," vol. i., p. 322.
¶ This is engraved in the "Pictorial History of England," vol. i., p. 534.

pontifical vestments are shown, the embroidered shoes—or rather boots, for they extend up the leg,—the alb with its apparel, the fringed tunicle (no stole is visible), the embroidered dalmatic slit up the sides with ornamental hem, the chasuble full and limp, and a very narrow pall, the gloves and ring, the mitre and archiepiscopal crosier, make up a very valuable illustration of the costume of this period. In the famous MS. Royal 2 B vii., the finest example extant of the skill of the draughtsmen of this period, other illustrations of clerical costume will be found drawn with freedom and spirit; they usually show the bishops and priests in plain alb, plain dalmatic, and plain chasuble (*e.g.* at pp. 292,* 293 v.) But they are only drawn in outline with the pen, and not coloured.

Of the thirteenth and fourteenth centuries, the manuscripts, tombs, seals, and monumental brasses furnish us with many examples. There are several famous brasses of Flemish workmanship, the productions of an artist who has been styled "the Cellini of the fourteenth century," which give us noble representations of the clerical costume of the date about 1360: *e.g.* one at Wensley church, in Yorkshire; another at North Mimms, Hertfordshire; and that of Abbot Delamere, at St. Alban's: in all these the chasuble, ornamented with the Y-shaped orphrey, is ample and limp, and falls in full and graceful folds.†



Fig. 5.—J. de Sheppy, Bishop of Rochester.

We select an example (Fig. 5) from the monumental effigy of J. de Sheppy, Bishop of Rochester, who died A.D. 1360; it is engraved in the twenty-fifth volume of the "Archæologia;" here the chasuble is covered with embroidery.

In the fifteenth century the chasuble continues of nearly the same form. Sometimes it has the Y-shaped orphrey, sometimes only an orphrey down the front, sometimes it is quite plain. Gradually it varied a little in shape,‡ being sometimes a little more pointed in front and behind, and cut a little narrower at the sides.

In the sixteenth and following centuries, on the Continent, the material of which chasubles were made became more stiff; and, for the convenience of the wearer, it was necessary to cut them away at the sides, till, at length, they assumed the fiddle-back shape, viz. that of two pieces of embroidered material shaped like the body of a bass-viol, with broad straps to fasten them together at the shoulders.

At the Reformation no change was at first made among us in the ancient vestments, which continued to be worn to the end of the reign of Henry VIII.§

On the accession of Edward VI., in the first Reformed Prayer Book, set forth in the second year of his reign, A.D. 1549, their use was confirmed, but a little simplified: thus, it was ordered that the alb should be white, not coloured; and that it should be worn plain, *i.e.* without the apparels or ornaments which had formerly been appended to its skirts and wrists. Their retention gave offence to Calvin, Bucer, and other foreign reformers; and, on the issue of the second Prayer Book of Edward VI., in 1552, which was drawn up under these foreign influences, the rubric directed that they should be discontinued, and the surplice only be used. This second Prayer Book, however, seems never to have got into general use. The Act of Parliament authorising it was passed April 6, and the new book was to come into use on the Feast of All Saints following, i.e. November 1. Three editions of the book were printed; but, on September 27, any farther issue of those already printed was suspended by general Order in Council, and a royal mandate was sent to Cranmer on the subject of some proposed further modifications in the book.*

In May of the same year the Commission for the Survey of Church Goods was issued, and the commissioners proceeded to seize church-plate and ornaments throughout the kingdom. They were directed "to leave in every church or chapel of common resort, one, two, or more chalices or cups, according to the multitude of the people; and also such ornaments as by their



Fig. 6.—Goodrich, Bishop of Ely.

discretion shall seem requisite for the Divine service in every such place for the time." The Commissioners "were to use such sober and discreet manner of proceeding, that the Commission might go forward with as much quiet, and occasion as little of trouble and disquiet to the multitude, as might be, using to that end wise persuasion in all places of their sessions, as in respect of the place and disposition of the people may seem expedient;" for the work they were set to do was not popular.

The proceedings commenced at Westminster Abbey on the 9th of May, and continued during the year. We have before us transcripts of some of the inventories of church-ornaments given in by the churchwardens, and the assignments made of them by the Commissioners for the county of Essex, which were done in October.

* Taken from Dr. Rock's "Church of our Fathers," vol. ii., p. 100.

† Engraved in Waller's and Boutell's "Monumental Brasses."

‡ There is a curious example, which seems to be of the earliest form of large circular *planeta*, engraved by Mr. Haines, in his "Manual of Monumental Brasses" p. cxxxii., from the brass of Dr. John Sperhawke, of Hitchin, Herts, A.D. 1474.

§ In 1543 Cranmer put forth a *Rationale*, in which he explained the meaning of the things used in divine service; and, among them, of the vestments of the priest.

* "The Annotated Prayer Book," p. xxxi.

What is very remarkable is, that the Commissioners invariably assigned a chasuble or a cope for "the use of the church," "for the ministration," "for the ministration of divine service;" sometimes "a vestment with the apparels," which seems to mean the whole suit belonging to it; which also is meant by another phrase, "a vestment with deacon and subdeacon," *i.e.* the whole suit of vestments usually worn by the three ministers at the Eucharist.*

A very few months afterwards, viz. July 8 of the following year, 1553, the young king died; Mary came to the throne, and the old vestments continued in use during her reign.

The monumental brass of Bishop Goodrich, of Ely (died A.D. 1554) affords a good example of the full canonical vestments of the period (Fig. 6). He was consecrated bishop in 1534, the year of the repudiation of the Papal supremacy, and was, says his biographer, "a zealous forwarder of the Reformation." He was made Lord Chancellor towards the end of the reign of Edward VI. On the accession of Mary, in 1553, he was deprived of the chancellorship, but was allowed to retain his bishopric till his death in the following year. He is represented on his monument in the full ancient vestments, apparelled in alb, tunic, stole, dalmatic, a chasuble falling rather stiffly to a point a little below the knee, with embroidered hem, and stripe of embroidery down the front; the costume is completed by a jewelled mitre and a pastoral staff.

(*To be continued.*)

* "Inventories of Church Goods, 6th Edward VI." By H. W. King. "Essex Archæological Society's Transactions," iv. 207.

ART NOTES FROM ABROAD.

ATHENS.—The authorities of Athens have arrested M. Xacousti, a dealer in antiquities, who had succeeded in carrying off a considerable number of ancient sculptures found at Tanayra. In a remote room of his house the police found a sculptor occupied in restoring them for exportation. The Greek government has, however, taken possession of the whole.

DINXPERLO.—The *Moniteur des Arts* announces that there has recently been discovered in the church of this ancient Dutch village some interesting mural paintings. Unfortunately, two, which adorned the choir, were ignorantly or accidentally destroyed. One, which escaped that fate, represents St. Christopher bearing on his shoulders the infant Saviour—a subject immortalised by Rubens in Antwerp Cathedral. M. Victor de Stuers, of the Museum at the Hague, considers these frescoes date as far back as the eleventh century—a very early period in the history of painting.

MILAN.—The *Esposizione Storica d'Arte Industriale*, which lately closed in Milan, was one of the most complete and successful of all the loan collections that have yet been held in Europe. The catalogue is a large octavo of 283 closely printed pages, and the objects, contributed by 292 exhibitors, were carefully divided into twelve classes:—1. Furniture; 2. Ceramics; 3. Tissues, Embroideries, and Lace; 4. Fans; 5. Arms; 6. Glass; 7. Ivories; 8. Bronzes; 9. Small Furniture, such as caskets, boxes, &c.; 10. Mosaics and Enamels; 11. Goldsmith's Work and Jewellery; 12. Miscellaneous. The objects in the first class occupied a large square hall, equal in size to the South Court of the South Kensington Museum, and were remarkable for the high state of preservation of each specimen, and their exceedingly interesting character; each had evidently been selected with the greatest taste, and the whole were arranged in different sections, according to the materials and method of their construction and the period of their manufacture. Thus the first section comprised furniture in wood, inlaid with ivory, of the seventeenth, eighteenth, and nineteenth centuries; the second section, of furniture *intagliated*, or carved and gilded, of the seventeenth, eighteenth, and nineteenth centuries; the third, of marquetorie of the seventeenth, eighteenth, and nineteenth centuries; the fourth, of sculptures in wood, of the fifteenth, sixteenth, seventeenth, eighteenth, and nineteenth centuries; the fifth, of furniture mounted and decorated with ormolu, of the seventeenth, eighteenth, and nineteenth centuries; the sixth was a large but not well-defined section, consisting of furniture made of divers woods, of the same periods as the last; and the seventh section was devoted to mirror and picture-frames and ornamental mouldings: 540 objects composed these seven sections, and each was worthy a place in a national museum; collectively they formed the finest illustration of the Arts involved in the construction of decorated furniture during the last four centuries ever got together for one occasion; and we cannot but regret that it cannot be repeated in London or Paris, in either of which cities its invaluable lessons would be highly appreciated. The class of Ceramics was even more fully represented, and consisted of over 1,300 specimens, carefully classified, beginning with Archaic Etruscan, Greek, and Italian; next, pottery of the Peruvian Incas and ancient Gaul; the Hispano-Moresco and Italian Majolicas, arranged according to the place of manufacture, as Faenza, Caffagiolo, Urbino, Rimini, Florence, Gubbio, Castelduranté, Pesaro, Castelli, Venice, Savona, Genoa, Pavia, Lodi, Frasta, Este, and Milan; French faïence, Dutch delft, and English pottery. The porcelain of the collection formed three-fourths of the whole, and was probably unsurpassable in its variety and extent; it embraced Chinese, Japanese, Persian, Italian (Capo di monte, old Doecia, Venice, Treviso, Este, Nove, Vinove, and Rome), French, German, Swiss, Austrian, and English; and among the last were exquisite specimens of our most famous works, such as Chelsea, Worcester, Plymouth, Derby, &c. A large piece of Chelsea, a *bonbon*-holder formed of shells symmetrically arranged with rockwork and aquatic plants, is the most important piece of that kind we have ever seen. Evidently Italian collectors have long been on the alert, and have secured some of the choicest specimens.

As might be expected in Milan, the collection of antique silks and embroideries was both extensive and very choice; there was also much good tapestry, but the great feature of this class was the lace; and when we say that the fine collection shown in the International Exhibition (of last year) at South Kensington was in point of extent a *bagatelle* to it, only a slight idea can be formed of its magnitude. It contained nearly 200 important pieces, besides very numerous illustrative examples. The Fans, too, were a great feature in the exhibition; nearly 300 were fully displayed in the cases, and formed a most interesting study, illustrating much of the social history of the last three centuries. The other classes were very well represented; almost, we may say, as well as they have usually been in loan exhibitions; but the four we have especially mentioned were equal, if not superior, to any previous collections. We are unable to say if this most creditable exhibition was pecuniarily successful; it deserved to be, and we hope it was. It could not but prove of great benefit to Italy, as a grand renovator of the Art-feelings of the country.

PARIS.—The cartoons executed by Ingres for the large glass windows in the Chapelle de Dreux have been removed from the Luxembourg to the Louvre, where they occupy a place in the room containing designs by Lesueur.

VAUCLUSE.—A committee has been formed for carrying out in this town a series of *fêtes*, some time during the summer, in honour of Petrarch, when a statue will be erected to the memory of the great poet. This will be entrusted to the hands of M. Courconne, who some time since executed a fine bust of Petrarch, which, it is assumed, will form his models for the statue.

ART UNDER THE SEATS:

A FEW WORDS UPON "MISERERES."

By LLEWELLYNN JEWITT, F.S.A.

IT is surprising what a vast amount of beautiful design and of exquisite workmanship is

"Hidden from the vulgar eye
Of him who heedless passes by,"

in "out-of-the-way corners" of our cathedrals and old collegiate and parish churches; and consequently, how much information and how much pleasure he misses. No matter where one turns, whether to the bosses of the roof, the tiles of the floor, the stained glass of the windows, or the carvings of the font; whether one looks to the details of the screen, the marks and inscriptions on the bells, or the foliage and other devices of the capitals of the pillars; or whether one glances at the spandrels of the arches, at the monuments, or at the carvings of the pew-ends, poppy-heads, or stalls, some object or some feature of Art is sure to attract attention, and to provide for us healthy food for invigorating and strengthening thought. To some of these "Out-of-the-way corners of Art"—Art in the belfry—up among the bells; and Art in the Charnel-house and crypt—down among the sepulchral slabs and crosses—I have already called attention in former numbers of the *Art Journal*, and have endeavoured to show that even in those two divisions of the subject I have chosen, Art of a high character prevails. I now select, for my present chapter, a class of objects of even greater interest and variety, and I hope to show, before I have done, that even "Under the Seats" of the stalls, Art and design

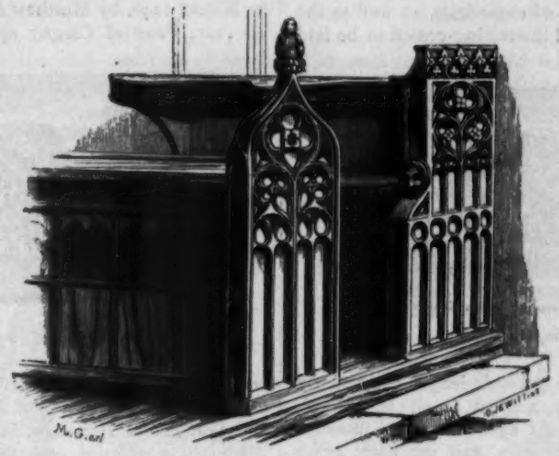


Fig. 1.—Stalls in Ecclesfield Church.



Fig. 2.—Stalls from a fourteenth century Illuminated MS.

in some of their highest forms exist, if we will only take the trouble to look for them.

Certainly, among all the varied objects that present themselves to our notice—the most singular and the richest in illustration of mediæval life, manners, occupations, sentiments, and literature, are the carved misereres of our cathedrals and collegiate churches. They are "of themselves, by themselves" in interest, in richness, in variety, and in value and usefulness, and give us a better insight into the manners and customs of mediæval times than any other set of objects have done or can do. To these—to the "Art under the Seats," of the stalls of our sacred edifices—I now draw attention.

But first, as to the use and position of stalls and misereres. The name of stall is understood to be derived from the Latin *stallum*, a stall (or from *stare*, to stand), and is synonymous with the French *stalle*, the German *stuhl*, the Italian *stallo*, and the Spanish *sillar*. The stalls are ranges of seats fixed "in the choirs of churches or chapter-houses, for the use of the clergy; for the religious in a monastery; or for canons. In the most ancient churches of the West, in the cathedrals and great minsters, the abbot or bishop sat at the head of the choir, behind the altar. Around them, on semi-circular benches of stone, marble, or wood, were ranged the capitulars; the arrangement survives in some of the oldest Italian churches." From the thirteenth century the seats of the clergy have been placed in the choir, i.e. the space (where the building is cruciform) between the intersection of the transepts and the high-altar; but, strictly speaking, that part of the church in which the service was sung or chanted.

The ancient rule was, says Walcott, "that the clergy should stand during the greater part of Divine service, when the Gospel was read and the Psalms sung. Saints Chrysostom and Athanasius mention this custom in the East, and St. Benedict in monasteries: Chrodogang at Metz, in capitular churches,



Fig. 3.—Stalls from a fourteenth century Illuminated MS.

and the council of Aix (816) in all churches, required canons and monks to observe it in the West; but a relaxatioh occurred in course of time, for at Bésançon, in the eleventh century, we find that Peter Damian condemned the practice of the canons sitting. To this day, at Tours, a vestige of the old practice prevails, where the canons stand at the Compline of Holy Thursday, and

during the Lesser Hours of the two following days. In Greece, the aged monks are allowed the concession of a T-shaped staff, on which they lean during service. In the West a similar indulgence in the use of a staff by the infirm was the first modification of the ancient severity of practice. St. Benedict



Fig. 4.—Darlington.

and Chrodogang, however, furiously inveighed against such effeminacy; whilst, on the other hand, Amalarius, who took a foremost part in the reorganisation of cathedrals, as well as the old Ordo Romanus, merely required the resting-crutch to be laid



Fig. 5.—Darlington.

aside during the reading of the Gospel. At length some of the monks or canons at a time were allowed to sit at Clugny, Citeaux, and St. Benignus, Dijon. At Lichfield, in the fifteenth century, and in Austin canons' minsters, half the choir stood



Fig. 6.—Boston, Lincolnshire.

and half sat during the Psalms, or one between two sat at the Psalms, Alleluia, Gradual, and Epistle; and those who could not endure the fatigue, sat in a place set aside for them. At Ratisbon and Braunschw, and elsewhere, sitting, standing, and



Fig. 7.—Boston, Lincolnshire.

genuflection only are recognised; but we find also prostration on forms, or bending over the misericord, occasionally mentioned. The words for the seat preserve at once the traditionary rule and the indulgence—stall, from the Latin *stare* to stand, and *misericord*, mercy; the latter forming a compromise to rest the canons without their deviating from a standing position. St. Gregory of Tours first used the word 'form' in a sense analogous to that of a staff; from the ninth to the eleventh century, it became more and more familiar as the designation of a bench with a



Fig. 8.—Darlington.

back and desk, and divided by arms of wood into separate seats. The stall is mentioned at Maestricht in 1088, at Antwerp in 1201, at Meaux 1240, by Matthew Paris in 1250, and at Paris in 1388. In 1121, Peter of Clugny appears to allude to the misericord



Fig. 9.—Darlington.

when he speaks of the *scabella sediliis inhærentia*, which were raised at a particular part of the service; about the same time, at the Convent of Hirsaugh, in Germany, the word misericord is distinctly mentioned, and the stalls are called *sedilia*. The



Fig. 10.—Boston, Lincolnshire.

dignitaries and senior monks only occupied such stalls; the simpler canons and junior monks sat on benches, the choristers and vicars knelt on the floor."

The ranges of stalls in the choirs of our cathedrals will be



Fig. 11.—Boston, Lincolnshire.

familiar to the readers of the *Art Journal* as being among the most curious and important of such arrangements; the dark oak of which they are formed giving a rich character to the place, and adding much to its solemn and impressive effect.

They are arranged in one, two, or more rows down the two sides of the choir. Each row is raised by a step above the one next in front of it, and each row has its prayer-desk, or *prie Dieu*. The *prie Dieu* of the lower row forms the front, and the back of this row forms the *prie Dieu* of the second row, and so on; the backs of the back row being against the wall, and often surmounted



Fig. 12.—*Worcester Cathedral.*

with richly carved canopies. The abbot with one half of the monks were ranged on the southern side (*chorus abbatis, latus præpositi*) and the prior, with the other half, on the northern (*chorus prioris, latus decani*). The highest, or back, range of stalls was, from the time of Urban II., used by the capitulars



Fig. 13.—*Ludlow.*

or senior monks, who sat in the order of their installation or profession.

In cathedrals the four dignitaries occupy the four corners, so that they may overlook the whole of the choir; the dean taking the south-west corner, and the præcentor the north-west (hence



Fig. 14.—*Great Malvern.*

the terms *decani* and *cantoris*, to designate the two choirs); the chancellor the south-east, and the treasurer the north-east. Next to them sat archdeacons, and in some places, the sub-dean and sub-chanter of canons occupied the nearest stalls to them westward, as the priest-vicars did on the other side. In the middle row were the canons, deacons, or sub-deacons, and their vicars, annuellars, and chaplains; and in the lower, or front row, on forms or benches, the clerks and choristers. In some cathedrals the archdeacon was placed opposite the bishop's throne as his "eye."



Fig. 15.—*Worcester Cathedral.*

The stall consists of the *miserere*, *misericorde*, *patience*, or *subsellium*, the loose seat which turns upon hinges or pivots; the *prie Dieu*, prayer-desk, book-desk, or *podium*, in front of the priest; the *parclose*, *sponda*, or lateral pillar or partition; the elbow-rest, *croche*, *accoudoir*, or *accotoir*; the back, dossier,



Fig. 16.—*Hereford Cathedral.*

or dorsal; and the canopy, dais, or baldequin. The form of the plainer and simpler arrangement of stalls, as seen in some of our old churches, will be understood from the engraving (Fig. 1) from Ecclesfield church; and Figs. 2 and 3 from an illustrated MS. psalter of the fourteenth century in the British Museum.



Fig. 17.—*South Kensington Museum.*

It is with the misereres—the movable seats of the stalls—that I have to do in this chapter. The miserere, when the stall is used for sitting, forms a strong substantial seat; and when turned up for resting against, as a matter of ease, while the standing portions of the service are being conducted, took

the place of the crutch or tau-staff. When turned up the balance is usually so delicate that by a little movement the miserere falls forward with a loud noise; and it is said they were constructed as a preventive, or rather detective, of sleep on the part of the priests during celebration of Divine worship.

It is on the under side of the seat—the part forming the rest or bracket when turned up—that the carvings are found, and these are, as a general rule, arranged according to one regular plan, although examples of a different character occasionally occur. The general plan of the carvings is a large central subject forming the bracket or rest, and two lesser subjects, one on either side, connected with the central one by bands, foliage, or other means. Sometimes these side lobes form a part of the general subject of the central carving; but at others are quite distinct, and not unfrequently are simply composed of elegant foliage. These varieties will be seen and best understood by the engravings which I shall give in the course of these papers.

The subjects represented upon misereres are extremely varied and curious. They consist principally of illustrations of mediæval literature, traditions, and romances; of historical incidents; of scenes in domestic, military, and monastic life; armorial decorations, grotesque animals, *diablerie*, foliage, &c.

The earliest, or at all events, some of the earliest remaining examples of misereres in this country are those at Exeter Cathedral. They date from the end of the twelfth, or the beginning of the thirteenth century, and are probably of Bishop Marshall's time, A.D. 1194 to 1206. These misereres are fifty in number, and they are of the usual character, the carvings consisting of knights in combat, whose heater-shaped shields, flat helmets, and early armour, are especially noticeable; trefoil foliage, of extremely elegant early English character; grotesque objects; animals and birds of various kinds, including the elephant, bear, &c.; a mermaid and merman, &c. &c. Among those on the south side of the choir are a merman and mermaid, holding a circular object (probably a mirror) between them; an elephant; and a knight sitting in a boat drawn by a swan, in illustration of the mediæval romance of the *Chevalier au Cygne;* and on the north side, among the others, are a knight attacking a leopard, a monster on whose back are a saddle with stirrups, a minstrel with pipe and tabor, a knight thrusting his sword into a grotesque bird, and a mermaid holding a fish. At Rochester and Chichester are some fine early examples.

(To be continued.)

ON THE PROGRESS OF OUR ART-INDUSTRIES.

By PROFESSOR ARCHER,

President of the Royal Scottish Society of Arts, F.R.S.E., F.S.A.S., Director of the Museum of Science and Art, Edinburgh.

GLASS, BY MESSRS. PELLATT AND WOOD.

THIS firm has the strongest claims to be first mentioned amongst our Art-workers in glass, for it is the oldest in Great Britain, and, from its establishment at the Falcon Works, Blackfriars, in 1735, it has been conducted with such a desire for improvement in material and design, that it has, through all its long career of nearly a century and a half, held the foremost place in British glassmaking. Within the last quarter of a century a degree of purity in the material has been attained that is truly marvellous, and which has attracted the admiration of our continental neighbours in no small degree. It is actually as pure as water in its transparency, and nearly as light as the most choice of old Venetian glass. Moreover, it possesses a quality never reached by the workers at Murano, namely, that of being as well adapted to the operations of the engraver as any of the hard stones used by artists for cameos, intaglios, or seal engraving.

The wonderful brilliancy of the glass made by this firm is chiefly due to their use of the fine white sand of Fontainebleau, carefully purified from any foreign matters; and so perfect is the result, that only the highest artistic decoration can add to the beauty of the material itself. There is quite sufficient of the bad taste of the first quarter of this century in this manufacture to be found on the tables of old-fashioned people; and even in some of our shops wine-glasses are by no means scarce which even seem capable of spoiling wine by their clumsiness and ugliness; but these signs of the working of the mischievous duty on glass began to disappear with marvellous rapidity as soon as that tax was removed, and now our glassmakers stand as high as any in the world, and in some particulars, which they have made specially their own, they stand the highest. No one aided in bringing about this result more than the late Mr. Apsley Pellatt, who brought a thoroughly scientific mind to bear upon his occupation with the most satisfactory results; whilst by late changes in the constitution of the firm, an amount of artistic talent has been introduced which has elevated the manufacture to the ranks of Fine Art. The greatest step which has been made in this direction was about ten years since, when the true nature of the material began to be studied. For some time previously it had been the fashion of glass-engravers to require a certain thickness in order that they might treat it like the much stronger material, rock-crystal, and engrave it deeply. But it was at length perceived that to expend so much costly labour on so fragile a material was wrong in principle, and improved taste taught that the first qualities in glass are its capacity for receiving the most beautiful forms, combined with the most delicate lightness; and that any article in glass possessing these two qualities is more desirable than if the want of them is attempted to be made up by the most artistic surface decoration. By none of our many clever workers in glass have these principles been better understood and carried out than by Messrs. Pellatt and Wood, who, as far back as the Exhibition of 1862, showed every article of table-glass in as great perfection almost as has even now been attained—elegance of form, lightness, purity of material, and simple but effective artistic decoration, then, as well as now, characterised their beautiful productions. But their artists have not stood still; having become quite at home with their delicately beautiful materials, they have trained their fancies to the task of enriching, without overloading, such graceful but fragile forms.

It is of course rarely that very large pieces of decorative glass are made; occasionally, however, as a *tour de force*, some larger object is attempted, and this may perhaps in time lead to new and at present unthought-of applications of the material. At the Vienna Exhibition Messrs. Pellatt and Wood exhibited a large wash-hand basin and ewer, of the highest purity as to "metal," and most chastely and beautifully cut. It excited great attention, and was regarded as a most remarkable production.

In the operations of the glasscutters of the earlier period alluded to above, much of that particular kind of work known as "beading" and "pearling" was used, but this was done in the same way as in seal-engraving, by means of the lathe and the usual rounded bloodstone points. A new system of working, with minute, sharp-edged hard steel wheels, was introduced by Messrs. Pellatt and Wood, and is now generally used; by this process much more delicate engraving can be done than by any former method, and the engraver can now work on glass thinner

than was possible before, and much more economically. An error common amongst engravers on glass is overloading the object with ornament; this will not be found on the articles of Messrs. Pellatt and Wood, and its absence greatly enhances the character of their work. They never lose sight of that of which they are justly proud, the beautiful purity and brilliancy of their material, and they wisely regard the artistic surface decoration as subordinate to it. Their artists do not use the exquisitely transparent glass as they would a sheet of paper, to be drawn upon only, but as a material which may be brought into notice by a light and tasteful decoration.

Of late the general infusion of Oriental Art has especially affected the fictile manufactures, and glass nas come in for its share of it; and from some very beautiful specimens we have seen produced by this firm, it seems especially well adapted, in careful hands, for the decoration of glass. Both Chinese and Japanese designs have been executed, which were admirable in their simplicity and effectiveness as surface-decorations. And in form also their famous rock-crystal and jade vases have furnished some excellent suggestions, which have been well carried out. But in good hands, like the artists of Messrs. Pellatt and Wood, the styles of every artistic nation can be effectively depicted on glass, and we have seen Greek, Roman, French, and Italian subjects treated with consummate skill and taste.

SOCIETY OF FRENCH ARTISTS.

THE exhibitions of the Society of French Artists have made for themselves a unique place in the London Art-season. In them we find represented a school of Continental Art that until recently scarcely found its way to our shores, and whose aims are by no means expressed in the works of the few eminent painters hitherto best known in England. The collection of pictures for the present season continues the tradition of the gallery without loss of freshness or interest. M. Durand-Ruel may be said to have specially undertaken to present to English eyes the most cultivated efforts of French landscape-painters. He does not seek to collect any of the bold efforts in design, or the astonishing, if not always graceful, groups of figures which surprise the visitor to the *Salon*. Figures, in fact, occupy but a small space upon these walls. Careful studies of landscape, wherein the elements of scenery yield graceful and delicate patterns of colour, alternate with the dexterous imitations of flowers by M. Fautin; and if we would know the reason why the exhibition is almost entirely devoted to this branch of Art, it is not far to seek. The keynote of the collection is refinement. The pictures grouped together on the walls have a certain collective harmony, and we feel in their presence that the painters have something of a common system and purpose. Unfortunately, at the present moment refinement is not the distinguishing quality of the French painters who deal with subjects of figures. A surprising vivacity that runs often to extravagance, and a technical training which, strange to say, supports rather than checks this license in design, are common gifts of the contemporary school. But neither the virtues nor the vices of these painters would be at all in agreement with the studious and often delicate efforts in landscape that are here collected. To show how completely distinct are the two styles, and to mark their antagonism, it is only necessary to turn to the example by the Spanish painter Madrazzo (87), which by some strange chance has found its way into the gallery. The picture, considering its purpose, could scarcely be more successful. The painter has selected a face of vacant and trivial beauty, and has painted it in a moment of a smile that is almost broad enough for laughter. He has surrounded the face with costume of distressing colour, mingling together reds and mauve-violets with a neglect of every thought of beauty in the result. But beauty, it should be remembered, is scarcely the aim of this school. We cannot speak of Madrazzo without recurring to the work of a master in the same kind, whose fame during his life was extraordinary. The death of Fortuny is, in a certain limited sense, an irreparable loss to Art. His mastery over such effects as he tried was supreme. No one else has presented with such force the superficial realities of face or costume, or has marked with more delicate minuteness the change of passing expression in the countenance. But although completeness and perfection are rare in any department of Art, we must not forget that their value decreases in proportion as the scope of the artist is diminished. Probably no painter ever pursued a slighter ideal than Fortuny. He was not even a *genre* painter in the sense in which the great Dutchmen were *genre* painters. He sought but a small part of the reality that is patiently revealed by them. If, for instance, we compare one of Fortuny's happiest efforts with a picture by De Hooghe, we shall see how the modern painter lacks seriousness and depth. Although his subjects are of our own day, we can already detect in them how much is mere fashion, the imitation of costume, or the record of a shallow existence. And what of this kind of effect is evident in Fortuny is in Madrazzo exaggerated. No skill in management of tone, and no dexterity in the seizure of a particular momentary expression can possibly compensate for the vulgarity of the painter's design.

We turn now to pictures which more truly represent the special character of the gallery. This season's exhibition contains fortunately a series of sketches of rustic subjects by Millet, together with one finished picture by the same hand. Both the oil painting and the chalk studies deserve the closest consideration. They belong to a style of landscape art which is distinctly national in its sentiment, and in them we may see the strongest product of the school. French landscape-painters of the present day care little for the gladness of nature. Their sympathy with scenery is limited, their appreciation inconstant. In certain moods of weather, in certain seasons of light, the beauty of the outward world reveals itself to them, and they at once recognise in nature an expression of human feeling. But they have not the love for nature which makes them seek out and carefully observe its facts, and we do not therefore find in their pictures the careful imitation of separate flowers, the exact knowledge of foliage, which are sometimes to be met with in an English painter. All minute things are slurred over quickly. The different parts of the landscape are reduced into a single effect; and yet this is done with so much truth of instinct that the result preserves the essential quality in the landscape for the sake of which the picture was painted. It is commonly pointed out that this school of landscape, with its delight in the movement of nature, and its neglect of individual form, is in direct descent from our own painter Constable. This is no doubt partly true. Constable detected the harmonies wrought by a single moment of sunshine and shadow, and his art gave those harmonies effect. But the distinction lies in the fact that the French landscape-painter of to-day takes only one side of what may be called the dramatic element of landscape. He records the sombre influences of cloud, but he misses the sunshine which plays no less a part in Constable's landscape. This is very obvious in the sentiment of delicate melancholy which penetrates the charming studies by Corot, and it has no less force in the stronger product of Millet's genius. With greater strength, however, Millet rises to a higher point of realisation. His picture this year, called 'The Old Stone House' (52), is carefully and strongly finished; the materials of the composition, simple in themselves, are nevertheless profoundly studied and boldly imitated on the canvas. In the centre of the picture stands a bleak inhospitable tenement, cheerless in the cold colour of its grey stone, and with no garden about it to mark the presence of human care. But for the figure of a woman who is

to be seen driving a flock of geese up the slope of grass, the place would seem deserted; and, as it is, the painter has striven in every way to emphasize the desolate life that is symbolized by the lonely dwelling. So few human beings pass in and out of the door that a track is scarcely marked upon the grass that grows up around it as around a tomb. The windows show little signs of life, and the weather without gives but an unhappy, cheerless notion of the peasant's sad existence. On the far-off hill a ray of uncertain sunshine is shifting across the landscape, while above, the rain-clouds are heavy and threatening, and the thorn hedge that grows to the right is torn by constant storm. It would not be true to say that this is an unfair picture of nature, but at least we may see that in its composition the painter has chosen to dwell on the most cruel side of rural beauty. How skilfully the desired effect has been secured without doing violence to natural fact can only be judged by a careful scrutiny of the picture itself. We can but hope to give some faint impression of its power and meaning.

Among the notable pictures here are three by Legros, of which perhaps the finest is a portrait (66) of Mr. Woolner, R.A. The artist has a firm grasp of the solid facts of character. All he perceives is clearly and decisively rendered; and so strong is the result, both as regards perception and pictorial power, that it is hard to detect any element of incompleteness. What we constantly feel, however, in the presence of works by Mr. Legros is, that the artist's special gifts shut him out, in a measure, from the more delicate refinements of expression. This is to be noted in some degree in the picture already mentioned; but it strikes us with even greater force in the portrait of a lady, which hangs as a pendant to it. Here we feel that the extraordinary vividness with which certain realities of form and colour are rendered, places these elements of the picture in too great prominence. The work has something of the force and defect of caricature. Without comparing the portrait with the original, we may hazard the judgment that the individuality of the face is only partly revealed; but what is given, is presented with such surprising force as to compel admiration and study. With these pictures by Mr. Legros, we may mention the study of a head (15) by Ribot. Here, again, the painter seeks truth rather than beauty, and selects marked and strong qualities of expression, rather than the more delicate facts by which the whole reality of a face is made out. But the result is full of interest, and leaves a conviction of the painter's sincerity that is by no means common.

Among the small *genre* pictures in the exhibition, in which a certain refinement is preserved, must be noticed 'The Breakfast Table' (5), E. Duez, and 'The Honeymoon' (112), by the same painter. In both these pictures the effect is gained without any needless emphasis of the trivial realities of common life. The group gathered round the breakfast table is simply treated, without any forced sentiment of the nursery, which is the too common expedient; and the second picture adds to the simplicity of its treatment a certain charm of bright colour skilfully distributed. Charm of colour is also the distinguishing excellence of two small studies (8 and 11), exhibited by Mr. Alma-Tadema; and of the two, the church interior is the more brilliantly worked out. 'Fishing-boats at Sea' (42), by Boulard, recalls the teaching and something of the force of Dupré. The wash of the waters and the drift of the sky are admirably given, and the ship not coldly separated from the general colour, as in too many sea-pieces, helps to mark the force and direction of the storm. Among other landscapes in the gallery, we remark the clever contributions of Madame Cazin. One of these, 'Cutting Hemp' (101), shows an admirable scheme of colour, and true feeling for the beauty of the commonplace scenes of Nature. But the artist should be careful not to overwork the particular gift that is undoubtedly hers. There are some of her pictures in this exhibition which tell of too great hurry in production, and cause fear lest the skill should degenerate into mere trick.

INSTITUTE OF PAINTERS IN WATER-COLOURS.

THE annual competition between the two societies has this year failed somewhat of its interest. The Institute has stolen a march upon the old Society, and has gained a clear advance in public curiosity owing to the delay caused by the alterations still in progress in Pall Mall East. Leaving, however, the question of competition, and coming to the merit of the exhibition itself, it may be said that we find here very much what we might expect to find. Water-colour painting is just now in a puzzling condition. The masters of the Art reproduce without change and without deterioration the kind of effect over which there was already a mastery twenty or thirty years ago. If there is any point of distinction to be noted in the Art of the present day, it consists in the partial failure of the earlier ambition in regard to choice of subject. Nothing is now too small to satisfy the painter's requirements. A tuft of grass against the sky, the few rocks of a tumbling stream, a flat meadow with the sedges swept by the wind—any of these themes is deemed important enough for a picture. And this diminished scope of the artist's invention is more noticeable now than it was a few years ago. Then each gallery could show here and there a water-colour painter who was trying serious conclusions with his art. Mr. Walker, Mr. Burne Jones, and Mr. Burton, to select a few prominent names, were attempting to render water-colour as important a medium as oil, by seeking out elaborate effects of rich colour, and finishing completely elaborate designs. But within a few years this phase of water-colour Art has almost lost its significance. The men who gave it force have since discovered, and accustomed themselves to, the larger methods of oil, and the Art to which they attached themselves in the earlier part of their career has gone back to its former functions. This experiment and its results is not without importance in the history of the particular branch of painting. It proves and asserts the limitations which belong to the slighter medium, and it distinguishes very clearly the particular excellences each may claim. We have said that, from the higher ambition lasting only for a while, water-colour has returned to its earlier functions. But this is only a part of the truth. The departure of a certain number of eminent practitioners of the craft has combined with other influences to leave water-colour painting, for the moment at least, impoverished in style. The later ambition has been abandoned, but the earlier vigour and courage have not completely returned. At the present moment the chief interest centres in landscape, and here the effort is no longer what it was twenty years ago.

This is the general fact that strikes the spectator in a modern gallery of water-colour Art; and we cannot say that the Institute for the present season is free from the sense of this defect. The work that is most admirable is of small proportions. More careful study has, among other effects, induced a more cautious selection of subjects. The artist has limited his powers: he works within a smaller compass, and the beauty that he perceives in nature is interpreted on a smaller scale. From this impression, left by a general view of the gallery, a small amount of work of two distinct classes must be excepted. In the first place, we recognise a certain number of painters who still continue to employ water-colour for the deeper and more elaborate order of representation. In this rank must be set such painters as Mr. Herkomer and Mr. J. D. Linton. The picture called 'A Gossip' (40), by the first of these two artists, has beautiful qualities. It presents a view of an enclosed piece of ground—half garden, half orchard. Along the length of the picture runs a wooden paling, partly shutting out the distant landscape, and over the paling the head of a woman is just

visible, sheltered from the bright sun of springtime beneath an umbrella. This figure represents one of the parties to the gossip; and the other, also a woman, stands within the enclosure upon a grassplot, turned by the sunshine to a bright clear green. About her the fruit-trees make the air a-light with blossom, and the sky and the colour of the distance support the harmony of effect. What we would first remark here is the superior expression given to the figure within view. It is no mere hurried image daubed in as accessory to the landscape, and drawn with the licensed conventionality that landscape painters employ. The attitude has been carefully studied, and is so chosen that we feel its individual grace. It is not less than the scene in importance, nor is the scene itself a mere background. The two elements of the picture combine for a single effect, and thus the artist realises the spirit of the idyll. For if we turn to the painting of grass and blossoms, the rendering of the distance, and the treatment of sky, we shall find that here also a careful and precise method has replaced the mere rough and bold indication of general effect. Each fact in the picture has its place. The colour is carefully chosen and distributed. Natural form is delicately traced. The work thus demands a very different order of judgment from that fitted to assess the value of a mere sketch. Within its limits it claims to be a complete interpretation of the scene; and, looked at in this way, we must notice the shortcoming in the treatment of the grass. Here the workmanship is too slight for the general scheme. The painter has failed to do more than present an even sheet of green colour, and has thus left the scheme of his execution unequal. With allowance for this defect, the little picture seems to us both true and graceful. Mr. Linton aims at being more elaborate than Mr. Herkomer, and this season at least he is less successful. His picture of 'Tristram and Ysolte after the Tournament' (54), has certain undeniable qualites of sentiment employed in a subject that claims imagination. But whether the sentiment be sufficient or not, it is certain the drawing is inadequate, and the colour too confused. Being much better than most of the work upon the walls, the picture is nevertheless eminently unsatisfactory. It is not so good as Mr. Linton has done before, and it is far beneath the required standard of its subject. The same artist sends another small study of a single figure (70), of excellent colour, and a slight but graceful sketch, upon the screen (315), of a young girl.

But there is a second class of work that also breaks away from the general smallness and pettiness of the exhibition. A few painters have caught, or have retained, the earlier freedom of handling and command of bold effect. Miss Thompson's name is prominent in this short list. Her vigour in seizing upon rapid action and recording quick movement we have always recognised as a peculiar gift. The picture of 'Tent Pegging,' exhibited a year ago, expressed this quality with remarkable force, and in the present exhibition we find a large study for one of the horsemen in the group. The rider has missed his aim, and has passed without dislodging the peg, and he now savagely reins up his horse, which had been put at full gallop. The agreement of expression between the animal and its rider is very wonderfully given. Such a drawing as this, roughly and boldly executed, shows Miss Thompson's powers to the best advantage. It is superior in effect, as we think, to the second contribution from her hand, in which she has striven to present a reminiscence (314) of a 'Charge of the Life Guards at Wimbledon.' The general impression of rapid movement is well maintained, but the subject including so many figures, is of the greatest difficulty, and in the present instance the design wants clearness and decision in the drawing. Upon the same screen as this last drawing, there are some very remarkable designs by Mr. Tenniel. Upon the qualities of this artist as a caricaturist there may be some difference of opinion, but no one can fail to grant to his sketch here exhibited, of the two augurs, the highest qualities of humour. We are more concerned, however, at the present moment with the splendid technical gifts displayed in these cartoons, their confident and precise drawing, and the resources of knowledge they display. Mr. Tenniel possesses a power of composition such as has appeared in the work of but few caricaturists.

Of the sketches from nature we have specially to notice the very beautiful drawing called 'Sunrise on the Grand Canal, Venice' (173), by F. J. Skill. The tints are so delicately chosen and so skilfully combined that we must look upon this little sketch as equal in effect to anything in the exhibition. It is conceived and executed in the true spirit of water-colour Art, and it aims at an effect of transparency in light and atmosphere which water-colour may interpret with more perfection than oil. Mr. Skill sends some other sketches, but none, as we think, equal to this. Following the course of the catalogue, we meet with 'Washing Day' (18), Edward Fahey—a pleasant design, showing true and sincere study. But the artist is nearly always unfortunate in his management of colour. It is so dry and hard in this picture that we can scarcely realise it was put on with a brush, but are apt to believe the result is only a skilful effort of colour-printing. This defect in the use of colour is unhappily too common in the present exhibition. Among other pictures in the gallery we may mention 'Shifting Camp in Nebraska (11), Valentine Bromley; 'Interior of the Church of the Holy Cross, near Jerusalem' (35), Carl Werner—an elaborate and meritorious piece of painting; 'Autumn Evening—Returning from Work (275), William Small; 'View from Seaford Cliff, looking towards Beachy Head' (326), H. G. Hine; and 'Venice,' by the late W. Telbin.

SOCIETY OF BRITISH ARTISTS.

IT is by no means a pleasant task to have to speak of a collection of upwards of nine hundred pictures, out of which only a few reach even to average merit. Such an exhibition can serve no useful purpose in Art, and to point out all its deficiencies could serve no useful purpose in criticism. We must, however, express regret that the Society of British Artists should encourage the display of so many worthless productions. We are not unmindful that the present is a time of great activity in Art matters, and the fact that these trivial efforts can find a sale is no doubt evidence of public favour shown to Art; but it is also some slight indication of public ignorance in selection; and, as a great number of those who buy pictures must necessarily be at the mercy of some other persons' tastes, it is the duty of a body like the Society of British Artists to see that what is offered for sale under their name has at least some degree of merit. The present state of these exhibitions is really without excuse. The picture-loving public does not insist upon a show of nine hundred works, and to the painters themselves the exhibition can be but a small advantage. To exhibit before the talent is ripe for expression is often a positive drawback to an artistic career, and it is a drawback from which many of the exhibitors in Suffolk Street are now suffering. The best of the works here collected are to be found in the large room. Here we notice the landscape, 'Birnam Hill, Perthshire' (30), T. J. Ellis—a picture that recalls the style of Mr. Millais in his treatment of scenery, a style that Mr. Ellis has evidently endeavoured to imitate. Near to this picture hangs another, by Miss E. Wilkinson, a graceful composition, called 'Rest,' with two figures reclining or standing under a tree, with a background of thickly-grown wood. Among other pictures that deserve remark must be mentioned 'Ecclesiastics' (231), G. Calthrop; 'Girl with Strawberries' (192), Miss Backhouse; 'Bothered' (55), C. T. Garland; 'A Point of Controversy' (102), W. A. Walker; and 'Lilies of the Field' (103), H Goodwin.

FLEMISH GALLERY.

A COLLECTION of pictures rich in specimens of the Art of the modern Continental schools has been opened under this title in King Street, Covent Garden. Why the gallery should be called Flemish when it represents with as much, and even greater, fulness the Art of France, we cannot tell. The name, however, is of small importance, and is likely to mislead no one; while, on the other hand, we may point out that the owners of the gallery have brought together a very important series of examples from the most popular masters of the day. As a central feature of the collection, in point of size at least, is the large picture, by Bertrand, of 'Romeo and Juliet' (28), exhibited in the Paris *Salon* last season. M. Bertrand is certainly not a strong interpreter of his subject. The grace that is in his design is closely allied to weakness, and the composition shows a painter who has no very firm grasp of the imaginative side of his subject, but who depends largely upon theatric attitude and costume. An interesting picture among the landscapes of the exhibition is that (44) by Jacque and Michel. It is well known that after Michel's death the unfinished canvases of the painter were purchased by Jacque and completed in his own way. Thus we have here a landscape enriched by a shepherdess and sheep, put in by the later painter. 'A View on the Grand Canal, Venice' (69), L. Monchot, displays much brilliant colour; and the same quality finds even a higher expression in the large 'Market-Scene in Constantinople' (73), A. Passini. 'The Daughter of Sion' (86), J. F. Portaels, has already been made familiar to readers of the *Art Journal* by engraving. In its present position the picture is set in an unfortunate light, so that its merits are not easily discerned. We pass on to a small but graceful composition, 'The Italian Spinning Girl' (113), by P. Jovis, noteworthy for its grave and delicate colour. Clever *genre* pictures, in which modern fashion and costume are brilliantly displayed, form a large part of the exhibition; and we may mention 'The Music Lesson' (118), Leon y Escosura; 'Expectation' (121), A. Toulmouche; and 'Going to the Ball at Venice' (105), F. Jacovacci. We must also mention works by Alfred Stevens, by Leys (193), and Rousseau (217), not forgetting at the same time the admirable winter-scene, representing an artist painting in the snow (299), F. Denneulin. Altogether the gallery must be considered exceptionally interesting in its illustration of the masters of the Continental schools.

SYRACUSAN COINAGE.*

THE coins of ancient Greece have always possessed a peculiar attraction, not only for the artist and the amateur, but for all who have devoted their attention to the political history, state economy, art, or religion of the Hellenic race. It was not, however, until the publication by the learned Eckhel, in the middle of the last century, of his famous work entitled "Doctrina Numorum Veterum," that the study of coins was reduced to a regular science. With the indefatigable perseverance of his race, he arranged and described, in the geographical order of Strabo, all the scattered monuments of classic antiquity preserved in the public and private coin-cabinets accessible to the student in those days. Since that time "numismatics" has been recognised as perhaps the most important branch of archæology, as it is the only branch of the subject which admits of a scientific treatment, properly so called.

Much, no doubt, remains still to be accomplished in the same line; and we would direct attention to a little work on this interesting subject, which has lately been published under the auspices of the Numismatic Society of London. It is a monograph by Mr. Barclay V. Head, of the British Museum, on the chronological sequence of the coins of Syracuse,* in which he has, for the first time, brought under one view the whole series of the coins of this important Greek city from the time when its earliest coins were issued, in the sixth century before the Christian era, down to its final capture by the Romans and absorption into the Republic, in B.C. 212.

No other city of the ancient Hellenic world possesses such a rich series of coins as the wealthy capital of Sicily, and consequently the coinage of no other city admits of such a minute and accurate classification. For their unequalled beauty the coins of Syracuse have always been much sought after by the collectors of ancient works of art, and Mr. Head's little volume will doubtless obtain among all such, both in England and abroad, the popularity it deserves. This will, in a great measure, be owing to the plates by which it is accompanied. These plates comprise autotype *facsimiles* of every important piece contained in the cabinets of the British Museum, a collection which is now unrivalled by any other in Europe, that of Paris, perhaps, excepted. It is not, however, from the point of view of the amateur collector that we propose to consider Mr. Head's work, for it possesses an interest for the scientific numismatist which is of far greater moment.

With the exception of the Duc de Luynes and Colonel Leake, who wrote essays on this subject more than a quarter of a century ago, no one has hitherto attempted to arrange the extant works of the Syracusan die-engravers in chronological order. Gold, silver, and copper coins have been separately catalogued and described, but the series has never been treated as a whole from a historical point of view. This is the one most striking feature of the volume before us. Mr. Head has divided the history of the city into fifteen sections, in which he gives sketches of the chief political events, followed by descriptions of the coins attributed by him to each successive period. For the study of the gradual development and *decadence* of Greek art, the method here pursued has manifest advantages.

With regard to the metrological portions of Mr. Head's treatise, we may remark that they are clearly and thoroughly worked out. This is not, however, the place to discuss a subject of considerable intricacy, and one which requires minute and careful investigation. Mr. Head, on more than one important point, confesses himself unable to agree with Mommsen, Brandis, and other metrologists; but, as far as we are able to judge from a somewhat hasty perusal of these portions of his work, we are inclined to believe that he has not insisted upon his own views without assigning good and sufficient reasons for so doing. Mr. Head's volume contains much new and interesting matter, and will take its place among the most important of modern contributions to the science of numismatics. The only fault we have to find with it is, that there are not, as is usual in numismatic works, any indications on the plates of the metals of which the several coins are composed, a defect which is more annoying than of any practical importance, as, by referring to the text, not only the metals, but the weight of every piece may be ascertained.

* "History of the Coinage of Syracuse." By Barclay V. Head, Assistant Keeper of Coins, British Museum. Published by J. Russell Smith.

ART-NOTES FROM THE PROVINCES.

CORK.—The works executed by the pupils of the School of Art in this city during the last year were exhibited somewhat recently in the gallery of the institution: they included examples of drawing and painting from simple outlines to elaborate paintings in oils and water-colours; and it was noteworthy to remark that the students numbered among them individuals in almost every grade of society, working harmoniously together. For instance, a portrait of a clergyman, by the Hon. Mr. Pennefather, attracted much attention; as also did 'The Newsboy,' a clever impersonation of one of these useful vendors of the broadsheet, by Lady H. Newenham. The local papers speak most favourably of the character of the exhibition. But then, the Cork school has always held a high position, and out of it have come students who have risen to a high rank in Art.

LIVERPOOL.—The Autumn Exhibition of pictures and other works of Art, promoted by the Corporation of this borough, which closed towards the end of last year, proved in every way more successful than any that preceded it. The sales realised upwards of £8,000.

LYNN.—The Committee of the late Art-Loan Exhibition in this town has resolved to apply the proceeds, amounting to £530, towards the restoration of St. Margaret's Church; namely, £180 for restoring the western window, and £350 towards the cost of reseating the nave and the aisles.

SOHAM.— Some remarkable wall-paintings are reported to have been recently discovered in the Church of St. Mary, in this small Suffolk town. It is stated by a gentleman, Mr. H. Watling, who has carefully examined the walls, that the whole interior was evidently ornamented at one time with paintings of Scriptural subjects, but that most of the pictures are now defaced. He has been able to trace out a 'Nativity,' with the magi and shepherds advancing to worship, on the east wall of the northern transept; a 'Martyrdom of St. Catherine,' in the southern transept; and 'The Last Judgment,' above the chancel-arch. This he describes as "a rich and perfect representation of the subject, exquisitely outlined, and evidently painted by a more masterly hand" than the others.

WARRINGTON.—The late and present pupils of the School of Art recently presented to Mr. J. C. Thompson, their head-master, a silver tea-service, valuable both in design and execution. This is the second time they have substantially evinced their regard for a most able teacher, and their sense of his efficient services in the management of the school. Among Mr. Thompson's former pupils may be named Mr. J. Warrington Wood, whose group of sculpture, 'The Sisters of Bethany,' we engraved last month; Mr. S. L. Fildes, the painter of the most remarkable picture, perhaps, exhibited last year at the Royal Academy, 'The Casual Ward;' Mr. Harry Woods, well known by his Art-contributions to the *Graphic;* Miss Alice Edelsten, who lately obtained a National Scholarship at South Kensington, with others at present of lesser note. Few provincial schools in comparatively small towns could show more satisfactory results.

MINOR TOPICS.

THE ROYAL ACADEMY.—The following is the list of students to whom prizes were awarded at the meeting of the Council on the 10th of December. Reginald Barber, for the best Painting from the Life; Leonard Charles Nightingale, for the best Drawing from the Life; John Cousins Lawrence, for the best Copy in Oils; George F. Munn, for the second best Drawing from the Life; Oliver Schofield Ruddock, for the best Model from the Life; Arthur Hughes, for the best Drawing from the Antique; James Moore, for the second best Drawing from the Antique; Alfred Gilbert, for the best Model from the Antique; T. Tarran, for the second best Model from the Antique; Francis L. Pether, for the best Architectural Drawing; and E. Marsland, for the second best Architectural Drawing. The Architectural Travelling Studentship was awarded to Philip J. Marvin, and a premium of £10 to John Charles Dollman for the "best drawing," but of what is not stated.—To the first four lectures of the course on Anatomy at the Royal Academy, female students have this season been admitted. Formerly, these teachings were closed to ladies.

BY THE DEATH OF LADY CHANTREY, the Royal Academy will obtain a large accession of wealth: but wealth is just what the Royal Academy does not need. It has already ample funds at its disposal, constantly augmenting, of which it makes very little use. At this moment the precise nature of its engagements under the will of Sir Francis Chantrey are not quite clear: it is, however, certain that the poor stipend awarded to the President will be, as it ought to be, increased: hereafter he will be justified in devoting time and energy, as well as talent, to very arduous and onerous duties. The income of the Secretary, it is understood, will be also larger than it is; and that will be a public, as well as a private, gain.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—At the last general meeting of the members of this institution, held in November, the Royal Gold Medal, which Professor Ruskin had declined, was presented to Mr. G. Street, R.A., through Mr. Pearson; Mr. Street was unfortunately unable to receive it in person in consequence of a recent domestic affliction, the loss of his wife. Sir Gilbert Scott, R.A., President of the Institute, took the opportunity of passing a high eulogium on Mr. Street's professional career.

THE INDIA MUSEUM is now closed for the purpose of transferring the collection from the government office, near Parliament Street, to South Kensington.

SOUTH KENSINGTON.—The collection of Pictures by British Artists in the Museum has received an addition of three works by T. S. Good, an excellent *genre*-painter of nearly half a century ago, and a constant exhibitor at the Academy; his last appearance there was in 1834. The nation has come into possession of these works by the death of his widow, who bequeathed them to the country; they are 'A Study of a Boy,' 'No News,' and 'A Fisherman with a Gun.' The Vernon Collection includes a capital little picture by Good, 'Reading the Newspaper,' engraved in the *Art Journal* of 1852.

NATIONAL GALLERY.—A portrait of Cardinal Richelieu, by Hyacinth Rigaud, a famous French portrait painter, 1659—1745, has been added to the gallery in Trafalgar Square; it is the gift of Mrs. Charles Fox; but at present is so badly hung, in the little octagon room, that we can scarcely judge of its merits. So far, however, as it can be seen, the picture has the appearance of being carefully painted, and a very expressive likeness.

THE CRYSTAL PALACE PICTURE GALLERY.—Mr. C. W. Wass is energetically occupied in collecting paintings and drawings for the exhibition—the twentieth season, 1875-6. Contributed works will be received on the 15th and 16th of February,

at St. George's Hall, Langham Place. The Directors again offer medals, five gold, twenty silver, fifteen bronze. We trust the call will be responded to more satisfactorily than it has hitherto been, and that the adjudicators will not award the prizes reluctantly. There is no gallery in Great Britain that receives so large a number of visitors—it is always full. If Art is a teacher anywhere, it is here; the wealthy aristocracy and the humbler learners here obtain enjoyment and instruction: it is redeeming the pledge given to the public when the palace was inaugurated, and is really a means of cultivating and strengthening love and knowledge of Art. Artists are bound to aid the project, to co-operate with the Directors and the superintendent by all the means at their command. It is a right object of ambition to gain one of the medals; but also the probabilities of sales are great. Many thousand paintings and drawings have been sold from this gallery since its establishment; and it is certain that buyers go there, not expecting the very highest-class productions, but looking for examples of a right good order by painters known to fame: they continually find such, and secure them.

THE ART UNION OF LONDON has this year issued the best guinea's worth it has ever given to the public. The engraving of 'The Meeting of Wellington and Blucher on the Field of Waterloo' is a grand work; the painting itself may perish, it is perishing; but this most admirable copy, multiplied as it is by thousands, will, for centuries to come, supply delight and pride to all who are interested in possessing records of British glory. It was a bold thought on the part of the Council to engrave it of so large a size that all its details are clear and emphatic; it is a volume of Art of its class, a hundred pictures in one; and in the honour it accords, the great artist has his share with the immortal generals, Wellington and Blucher. If there be any cavillers concerning the Art Union, this print is the triumphant answer of the Council. It may be obtained for a guinea by any subscriber; it may be gracefully framed for a guinea and a half in addition;* and it will then be a sufficient adornment for the side-wall of a room. The engraving does justice to the painting. It is a production of very great ability by the best of our line-engravers, Lumb Stocks, R.A. Altogether the society has to be congratulated on so valuable a work of Art, so easy of acquisition.

HONOURS TO ARTISTS.—The Vienna Academy of Arts has conferred the diploma of Honorary Member on Mr. T. Faed, R.A., and on M. Morel-Ladeuil, the artist whose name is so closely associated with the finest works in chased metals produced by Messrs. Elkington & Co. At the last Paris *Salon* a gold medal was awarded to the last-named artist for his merits as a *ciseleur:* it was the first time that such an honour had been conferred for work of the kind.—The Emperor of Germany has forwarded to Mr. Alma-Tadema the grand gold medal which the Berlin Academy proposed for his acceptance. This is the highest distinction conferred by the Prussians on artists.

P. KAESER, an eminent and extensive Art-publisher of Vienna, has placed himself in communication with us—his object being to introduce his publications into England, where they are little known; yet they are of rare excellence; some being finished etchings, others line-engravings of the best order. One is of large size, and the subject is English; it represents the Eighth Harry placing a ring on the finger of Anne Boleyn, in the garden at Hever. The Court in its gayest mood is there; feasting, music, and the dance excite to pleasure; proud Wolsey passes by with foreboding scowl, but there is nothing else to augur the future of the heroine of the moment and the destiny of the Cardinal. It is a grand work. The artist is Piloty, and the engraver is Ballin—both men of mark, the painter holding a foremost place in the Art-ranks of Europe. Of an opposite order is a pure and excellent line engraving by Sonnenlester, from a painting by Kurzbauer, entitled 'The Fugitives overtaken,' picturing a very young couple followed by the wrathful parents of the young girl to the inn where they have rested. It is full of character, true to nature, and tells the story, such as it is, to perfection. Another charming and effective print presents two lovers 'By the Lake;' the youth is pouring a love-tale into the listening ear of the maiden. The painting is by Von Ramberg; the engraving, in line, by Von Geyer. Two lovely gems are of children; in one (the work of Van Camp), a little maid is looking at her shadow in the wayside well from which she is about to draw water; young as she is, she seems loth to spoil the pleasant portrait. The other is a delicious transcript of innocence and beauty, by an artist who has attained high repute in England—V. J. Knaus; it pictures a child in a field full of wild flowers, which she is gathering to fill her apron. Both are admirably engraved by V. E. Willman. There are also, a glorious copy of a portrait of Amerbach, from the famous painting by Hans Holbein, the younger; and a remarkably faithful transcript of the renowned altarpiece, a triptych, by P. P. Rubens, in the Belvedere Gallery, of Vienna—painted by order of the Fraternity of St. Ildefonso for the church on the Cadenberg, near Brussels; the centre shows the Virgin, accompanied by four holy women, presenting a sumptuous priestly robe to St. Ildefonso: on the left side is the Archduke Albert with his patron saint; and on the right his wife Clara Eugenia. From the brief notice we have given (and this month it is impossible to accord to them the space to which they are entitled), it will be seen that Herr Kaeser has already contributed largely to our Art-stores. His publications hold rank among the very best of the period; he will not, therefore, find it difficult to obtain a footing in England—and to hold it. Messrs. Goupil & Co. are his agents in this country.

SIR HENRY THOMPSON has been elected President of the Artists' and Amateurs' Society. The remaining dates fixed for the Society's *conversazioni* are Feb. 23, April 13, and May 11. The first was held on Jan. 25.

BARON WAPPERS.—We regret to note the decease of this well-known Belgian painter, whose death occurred, in Paris, on the 8th of December, at the age of seventy-one. In our next number we hope to give some particulars of him and his works.

THE OLD MASTERS.—Genuine examples of the genius of the grand old masters are becoming more and more rare; they cannot increase; and many incidents occur to lessen their number. Base imitations or spurious copies are, indeed, plentiful enough: but such works as are authenticated, of which there are sufficient guarantees, and whose history is beyond question, are now so scarce that it is no marvel they bring enormous prices when offered in competition at public sales. A collection will be sold at Messrs. Christie's in the spring that has all the advantages we refer to: it was formed by Mr. G. R. Nicholls, and is the result of forty years' residence or travel in Italy and in the Low Countries. The treasures were gathered at a time when opportunities were not few, as they have recently been; and the collector had large experience, sound judgment, and ample leisure, as well as capital to invest. His gallery at Norwood and afterwards at Brighton is well known to connoisseurs. Its distribution will enrich many collections. To give a list of the grand artists represented, often by their best works, would be greatly to exceed our space.

'EDWARD II. AND PIERS GAVESTON.'—We are desirous to offer an explanation with regard to the picture under this title engraved in our last month's number. The original painting, a large canvas, was executed by Mr. Marcus Stone, expressly for Mr. George Fox, of Harefield, near Manchester, a gentleman who possesses a very fine gallery of modern pictures, and who, on more than one occasion, has liberally allowed us to engrave some of his valuable acquisitions. We gave a lengthened account of this gallery in the *Art Journal* of 1872. With the permission of Mr. Fox, the artist finished his original sketch—for sale, when it came into the hands of the proprietors of this Journal; the engraving was made from the latter, and not from the picture in Mr. Fox's possession, as was inadvertently stated in our description of it. The work exhibited in the Academy in 1872 was, of course, that now in that gentleman's important collection, and not the finished sketch we have engraved.

* Our frame is made for that sum by Samuel Jennings, 16, Duke Street, Manchester Square.

ART-PUBLICATIONS.

IT is a rare privilege to examine and notice a work like this,* a production of the great painter, engraved by an artist the foremost of his age and country in the art to which he has been so long and so large a contributor. The father of Miss Boothby was a liberal patron of the painter, as appears by several entries of sums paid by him to Sir Joshua; one of these payments, taken from the artist's receipt-book, mentions the sum of £52 10s. paid in May, 1788, for a portrait of Mr. Boothby's daughter: in all probability the picture engraved by Mr. Cousins. It is gratifying to know that this print has had great success: it is rarely otherwise when what is truly excellent is placed before the public. There may be a numerous class contented with mediocrity—comparative mediocrity, that is to say; for positive inferiority finds few buyers now-a-days. But there is an ample public who covet and will obtain only good things in Art. Mr. McLean will thus be encouraged to issue other engravings of a like kind—engravings that may give enjoyment to refined Art-critics, and gradually, but surely, pave the way to that education which can be satisfied with nothing that is not of a high order in Art.

M. J. ROTHSCHILD, of Paris, has recently published a superb and costly work on Lace.† The writer is evidently an ardent admirer of this sumptuous fabric, and one well versed in all the technicalities of its production. In his history of lace-making, he boldly throws down the gauntlet to all preceding writers, from Roland de la Platière, Peuchet, and others of the last century, to those of the present time, rejecting their statements relative to the dates and derivation of the different kinds of lace, and substituting opinions of his own. The invention of hand-made lace, for instance, is universally assigned to Italy, and of pillow-made to the Netherlands; but M. Seguin claims both for Italy, asserting that the art of making lace on the pillow was carried from Florence by *colporteurs* or their wives to Auvergne, and thence transmitted to the Netherlands. The received history of the introduction of lace-making into Saxony by Barbara Uttman, though resting on monuments as well as on tradition, he dismisses as an idle fable. Point d'Angleterre was never, he says, produced at Brussels, but was entirely made by the English, who first applied *renaissance* patterns to pillow lace. Odillon Desnos' history of the establishment of Point d'Alençon is, according to M. Seguin, perfectly false. He even denies the existence of Madame Gilbert; but he claims as Point de France, not only many laces which are of Flemish origin, but also the fine raised Venetian-point which, without question, belongs to Venice specially; though, like other kinds of lace, it may have been copied in France, as elsewhere.

These are among many of M. Seguin's startling assertions, which there is no space in a short notice to refute; but we must find fault with the want of courtesy he shows in speaking of other writers, who in the absence of documentary evidence have adopted popular tradition. "Sottes niaiseries," as he terms them, which show the "béotisme de la crédulité humaine," and which only serve to "déguiser l'impuissance des écrivains qui les enrégistrent"—complimentary epithets with which he might have dispensed. The book is illustrated with fifty photographs of exceptional beauty. The style in which it is got up reflects great credit upon its publisher.

TWO large quarto volumes come to us from the press of Messrs. Blackie and Son, of Glasgow and London.‡ They contain, besides maps, no fewer than five hundred and twenty-five engravings on wood, drawn by E. Riou, from sketches made by the author. One hardly knows which most to admire, the courageous energy or the marvellous industry of the enterprising traveller; he is at once a linguist, a geographer, an archæologist, a naturalist, an ethnologist, a musician, and an artist; and, moreover, he writes thoroughly well—simply, yet forcibly and graphically, in all his details. Originally writing in French, he has been fortunate in his translator, Elihu Rich. To do anything like justice to so large and comprehensive a work is out of the question. The book is a valuable acquisition to our store of travel, and it is highly to the credit of Messrs. Blackie to have furnished it for the enlightenment of English readers.

AMONG the many good books produced by Messrs. Cassell, Petter, and Galpin, there is one of especial interest and excellence, "The Christian Year," by the Rev. John Keble.* The hymns of the good pastor have attained large popularity; they are beautiful as compositions, holy in sentiment, and based on the loftiest gospel truths. Among the benefactors of the century this grand teacher will be classed. His book cannot be published too often or too well. Its value is here largely enhanced by Art. Every hymn is illustrated, and, for the most part, the engravings are admirable; there are upwards of a hundred of them. The artists are not named, and that is a defect.

MR. WILLIAM BALLINGALL is a wood-engraver, of Edinburgh, who has now an establishment at Teviot Place, in that city. It is barely enough to say of him that he rivals the best of our London artists; that the art has seldom been seen to greater advantage than in the results of his refined and very effective work, combining delicacy with strength, and obviously making true copies of the painters whose pictures are submitted to his charge. "The Shores of Fyfe" we reviewed some time ago; the volume now before us is entitled "Classic Scenes in Scotland."† There are twenty-one engravings, chiefly landscapes; but Sir George Harvey, Sir Noel Paton, Robert Herdman, and James Drummond contribute figure-pieces, the most prominent of which is a picture by Herdman, of 'The First Conference between John Knox and Queen Mary.' Of "Classic Scenes" Scotland is full; it would be hard to walk a mile without finding a relic of history. Mr. Ballingall is very far from exhausting the subject; but we thank him for such reminders as Glencoe, Loch Leven, Dunfermline, the Holy Island, and other places interesting to all readers; as much so, perhaps, as to those who have the privilege to be Scottish born.

OF Messrs. Nelson's publications, issued at Christmas, but calculated to give enjoyment and instruction at all seasons, to the old as well as the young, four are on our table.‡ They are beautifully illustrated books, marvellous for accuracy in details; and of great interest as pictures. The artist, Giacomelli, has illustrated Michelet's book, and the old pet of millions, the "Robins" of Mrs. Trimmer; the former contains one hundred and forty engravings, the latter seventy. The volumes are of intrinsic worth, but their value is largely augmented by the aid of Art. It is impossible to obtain better examples of engraving. Moreover, they are arranged with much taste and skill. "The Monsters of the Deep" is quite as good in its way as the precious volume by Michelet. The title indicates the purpose, but the book is, perhaps, less a production of science than a series of anecdotes, traditions, and legends. One can scarcely believe that these pictured monsters are actually unexaggerated copies from nature. "Fairy Frisket" gives us, in the garb of a fairy story, an insight into insect life. The

* 'Miss Penelope Boothby.' Painted by Sir Joshua Reynolds. Engraved by Samuel Cousins. Published by T. McLean.

† "La Dentelle, Histoire, Description, Fabrication, Bibliographie." Par Joseph Seguin. Published by J. Rothschild, Paris.

‡ "Travels in South America, from the Pacific Ocean to the Atlantic Ocean." By Paul Marcoy. Published by Blackie and Son, London, Glasgow, and Edinburgh

* "The Christian Year." By the late Rev. John Keble, M.A., Rector of Hursley. Published by Cassell, Petter, and Galpin.

† "Classic Scenes in Scotland, by Modern Artists." Engraved by William Ballingall. Published by the Engraver, at Teviot Place, Edinburgh.

‡ "The Insect," by Jules Michelet; "The Monsters of the Deep;" "Fairy Frisket: Peeps at Insect Life;" and "The History of the Robins," by Mrs. Trimmer. Published by Nelson and Sons.

season 1874-5 has produced no worthier books than these four; they are in all ways excellent; and we may well regret our inability to accord to them the space to which each is justly entitled.

Two valuable and very interesting books of travel, largely and admirably illustrated by engravings, have been issued by Messrs. Richard Bentley and Son.* Perhaps we know less of Portugal than we do of any other European state. We need not do so if we carefully read the volume of information supplied to us by an accomplished lady. It is written pleasantly and with vivacity, yet contains an abundance of facts, bringing, indeed, "Little Portugal" vividly before us: full of pen-pictures, striking narrative, rich in descriptions, and anecdote. Few books of the year are more amusing and instructive.—"Western Wanderings" is of another order. The engraver, Mr. Whymper, has added much value to a valuable book—these wanderings in the far west. The very sound of the subject is exciting. An author must be poor indeed who, having travelled through the very wildest of wild countries, had gathered no treasures on the way. Mr. Boddam-Whetham is an observant traveller, and his journeyings will be profitable to many. Every page tells us something striking, agreeable, and new; and he has our thanks for a most delightful hour spent in his company, without having to endure the annoyances and encounter the perils of which, of course, he had a large share.

The last book by any author who has been much before the public cannot fail to interest many readers; surely it is so with the volume of fun from the prolific pen of Tom Hood the younger.† The letterpress relates the adventures of a little boy; it abounds in pleasant humour, seldom soaring into wit, and no doubt owes much of its attractions to the very clever drawings of the artists, by whom the hero is shown in all possible dangers from fairies, hobgoblins, animal-monsters, odious birds of the air, and hideous fishes under the sea. Artists and author worked well together, and they have produced a novel and very pleasant Christmas gift-book for boys, and for girls too. Like his illustrious father, Tom Hood died young: as it seems to our short sight, before half his allotted task was done. He had worked much, if not long; and although he achieved nothing that gives enduring fame, he laboured hard for the entertainment, if not for the information, of the public. His loss is sad: it may be our duty to offer a tribute to his memory elsewhere.

From the Belfast press of Marcus Ward & Co. there arrive a dozen children's books, or books for the young.‡ It is a new effort on the part of this firm, and when they have the aid of authors high in position—who will do as well for the publishers as the publishers would do for them—they will obtain as solid a reputation in this way as they have done in other ways: notably the chromo-printed cards for the season when such things are welcomes. At present, excepting Mrs. S. C. Hall and Miss Yonge, the authors of their books are "to become known." The difficulty will be removed with time: there are few authors who would not make an effort to appear in the graceful garb in which Messrs. Ward array the productions of their press. The first we take up, though hardly a children's book, is of great excellence, very clever and very interesting, and in a degree instructive, although few come together, we imagine, so utterly ignorant of domestic duties as the "Young Couple" here pictured. "The Twin Brothers of Elfredale" is a pleasant story of Norwegian domestic life, new to most, and instructive to all. "Our Games" is thoroughly a children's book, full of useful thought and amusing chat; a printed romp, so to speak. "Christmas at Annesley," though very clever and greatly amusing, is somewhat too overfull of slang; it is hard to believe that boys who use so much of it will grow into gentlemen. "Country Maidens" is well and carefully written, and cannot fail to interest the young who are destined to be with and of the world. Miss Yonge's "Stories of French History" have been often, and sometimes better, told. The book has the great advantage of being illustrated by Stacey Marks, A.R.A. "Turnaside Cottage" is charmingly written, impressing good and useful lessons; pleasant to read, and serviceable to think over. There are indications that the pleasant book, "A Cruise in the *Acorn*," is the production of a younger branch of the family that bears a renowned name. It is original in thought, and excellent in treatment. We rank "Puck and Blossom" foremost among the publications of its class. The season has given us hardly another fairy tale, and that is to be lamented. This is true to nature, yet full of rich fancy; the illustrations are very beautiful. Other books for the young claim some notice, not alone as agreeable and profitable stories, but for the works of Art by which they are embellished: such are "Katie Sunners," by Mrs. Charles Hall; "Polly and Jack," by Alice Hepburn; "Eliza's Locket," by C. E. Dartnell; and "Roses with and without Thorns," by E. F. Fleet. "The Water-Colour Album of English Lake Scenery" is of another order. A dozen chromolithographs from drawings by T. L. Rowbotham will be a sufficient recommendation to any book. The artist has done better than the author, whose descriptions are dry and uninteresting, except where he introduces extracts from Wordsworth; these are copious; but the scenery does not seem to have suggested an original thought. The letterpress is entirely a production of scissors and paste. The "archæological, historical, poetical, and descriptive notes" might have been compiled and made ready for the printer in a day.

One of the very prettiest of the year-books comes to us from America,* a sweet volume of charming verse by the veteran poet of the United States, who is, moreover, an English poet, for he will live in our tongue as long as the language lasts. The composition is of exceeding beauty, and every page is illustrated by excellent Art.

Mr. Shapcott has published many instructive and useful works, and his Art-collection in Rathbone Place may be described as a place for study. A gracefully got-up volume of old English carols† is specially intended for learners of the art of illumination; the prints are partially tinted: the student is to fill them in; but they are carefully and gracefully designed, chiefly from authentic models—"the borders and initial letters founded upon the style of illuminated MSS. of the thirteenth century."

Messrs. Trübner & Co. publish a useful guide to Art-learners by Walter Smith.‡ Mr. Smith's claims as an Art-teacher rest on the fact of his having been head-master of the Leeds School of Art, a post he resigned to take that of "State Director of Art Education for Massachusetts," in the American States. We have an idea that when at Leeds he published some work on elementary teaching, of which this may simply be a reprint. Whether we are right or wrong in our conjecture, all that need be said is, that the two parts now before us refer exclusively to Perspective, or rather Geometrical Drawing, of which numerous examples are given, with instructions for working out the problems.

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* "Fair Lusitania." By Caroline Charlotte Lady Jackson.—"Western Wanderings, a Record of Travelling in the Evening Land." By J. W. Boddam-Whetham. Published by Richard Bentley and Son.

† "From Nowhere to the North Pole: a Noah's Ark-zological Narrative." By Tom Hood. With Illustrations by W. Brunton and E. C. Barnes. Published by Chatto and Windus.

‡ "A Very Young Couple," by the Author of Mrs. Jerningham's Journal.—"The Twin Brothers of Elfredale," by Charles H. Eden.—"Our Games," by Mary Hamilton.—"Christmas at Annesley," by Mary E. Shipley.—"Country Maidens," by M. Bramston.—"Aunt Charlotte's Stories of French History," by Charlotte M. Yonge.—"Turnaside Cottage," by Mary Senior Clarke.—"A Cruise in the *Acorn*," by Alice Jerrold.—"Puck and Blossom,' a fairy tale, by Rosa Mulholland.—"English Lake Scenery," from original drawings by T. L. Rowbotham, with letterpress by the Rev. W. J. Loftie, F.S.A.

* "Among the Trees." By William Cullen Bryant. Illustrated from Designs by Jervis McEntee, Engraved by Harley. Published by Putnam and Sons, New York.

† "Old English Carols: Traditional and Original." Published by Alexander Shapcott.

‡ "The School of Art Drawing-book." Parts I. and II. By Walter Smith. Published by Trübner & Co.

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STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

THE sketch-books of a painter of any eminence have always a deep interest for the lover of Art; his "pencillings by the way" are so many records more or less suggestive of his life's labours; and when he has passed away, one looks upon them with almost reverential regard as the first outpourings of the artist's genius, and we are delighted when we can trace some relationship between them and the completed picture which, either wholly or in part, has, probably, grown out of them. Figure-painters are accustomed, as a rule, to make separate studies of every prominent figure introduced into their compositions; and, substituting animals for men and women, it was often the practice of Landseer to adopt the same method in his works; hence, among the large number of sketches which, since his death, have been dispersed, we find many dogs, deer, &c., that have done duty subsequently in important pictures, so that they are recognised at once as familiar friends, and are welcomed as such. In some of the engravings we have already given there has been evidence of this; and in others yet to come we shall, in all probability, meet with additional testimony.

The engraving on this page is from a large sketch in oils, in the possession of Messrs. Henry Graves & Co. It was painted in 1834 or 1835, and was intended to serve as the model for a larger picture of the Duke of Devonshire and his two companions; this was finished up to a certain point, but shows a different composition, inasmuch as the scene is presented in the open country, and not close to a mansion. For some reason or other, which has not been explained, this larger picture was never completed, and it remained in Landseer's studio at the



The Duke of Devonshire and Lord and Lady Cavendish (1834).—*Lent by Messrs. H. Graves & Co.*

time of his death, and was subsequently sold at Messrs. Christie's for the sum of 1,050 guineas. The three figures introduced are the late Duke of Devonshire, Lord George Henry Cavendish, M.P., his cousin, and brother of the present duke, and the wife of Lord George, Louisa, daughter of the late Earl of Harewood. The sketch is well composed, with a touch of sentiment in it that is very striking, as shown in the attitude and expression of pity exhibited by the young bride—she could not have been long married at the time—as she contemplates the dead deer. In the background are the outlines of a groom holding a horse which

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her ladyship is, as it seems, about to mount. The mansion looks like Hardwicke Hall, Derbyshire, one of the duke's seats.

Some writer on Landseer—but our memory does not serve as to who he was, nor where we saw the statement—has said that



In the Stable.—Lent by Mr. Raffaelle C. Isaac, London and Liverpool.

the artist, when young, gained the "Isis medal" at the Society of Arts for a drawing of a horse, or horses, in a stable. Whether the subject of this kind engraved here is the work referred to is uncertain, but it is unquestionably an early drawing, executed



The Highland Whisky Still (1827).—*Lent by Messrs. Hay and Son, Newcastle-on-Tyne.*

somewhat roughly, but with much spirit, in black chalk. The nearer horse is a dappled grey, the other a dark animal: the forms and attitude of both, as they stand in their loose-boxes, are perfectly true to nature, as much so as if they had been drawn by a long experienced hand.

The engraving, by R. Graves, A.R.A., of Landseer's large

picture of 'The Highland Whisky Still,' exhibited at the Royal Academy in 1830, has but little resemblance to the sketch here introduced, which was made in 1827. There are points in both the sketch and the finished picture that indicate the same



The Advance.—Lent by H. W. F. Bolckow, Esq., M.P.

locality; such, for example, as the distance on each side of the central mass, and the forms of some of the trees; but here all similarity ends. In the completed picture the hut, or arbour of trees, in the sketch, is converted into a decent dwelling-place—a



The Retreat.—Lent by H. W. F. Bolckow, Esq., M.P.

cottage in fact; and several figures are engaged in and about it, as if they were carrying on some operations which they cared not to conceal from the exciseman, instead of, as here, everything giving token of unlawful proceedings. The sketch, which

is in oils, might rightly be called 'The Illicit Whisky Still;' for the Highlander who is in charge of the distillery seems to be on the watch for the approach of any unwelcome visitor, as if conscious that he is committing a legal offence.

We are indebted to H. W. F. Bolckow, M.P. for Middlesbrough, for the loan of the two drawings engraved here, under the respective titles of 'The Advance' and 'The Retreat,' and to Messrs. H. Graves & Co., who hold a copyright in the originals, for permission to introduce them into this series. Both of them were exquisitely engraved by Mr. Thomas Landseer, with others of a similar kind, for his brother's own work, entitled "The Forest," which was sold to Messrs. Graves for a very large sum; it is a publication no admirer of Sir Edwin Landseer should fail to possess, both for the interest of the subjects and the beauty of the engraver's work. The original drawings, made in 1852, are perfect gems of water-colour painting, no larger than our engraved copies. In 'The Advance' we see a stag rapidly ascending a hill as if to meet an adversary in another lord of the forest; in 'The Retreat' one of the presumed combatants is retiring from the encounter amidst a heavy fall of snow: he pants as if in pain, moves slowly, and appears altogether crestfallen.



Highlander and Horses (1827).—*Lent by Messrs. Henry Graves & Co.*

The sketch 'Highlander and Horses' is in sepia on a piece of brown drawing-paper: it is a simple outline, as in the engraving. Two of the animals look like Shetland ponies; that nearest to the man is too large for a horse of this kind: the drawing of all three is excellent, so too is that of the man. 'The Fisherman's Dog' is in pen and ink; it is one of the sketches made by Landseer on the beach at Hastings in 1840. How full of life, and how natural in their attitudes, are the fisher-boy and the dog—note the foreshortening of the latter; and yet all is nothing more than a few scratches, so to speak, of the pen, guided by the hand of a master. A few more strokes of the pen suffice to represent unmistakably an empty basket and one full of fish: here is a picture requiring no further treatment to express its meaning.



The Fisherman's Dog: Hastings (1840).—*Lent by G. H. Reid, Esq., Middlesbrough.*

Finding it impracticable to append to each subject the names of the artists and engravers to whom is entrusted the execution of this series of sketches, it is only right that they should in some way or other be associated in our pages with their respective labours. It may therefore be stated that Messrs. Harrison Weir and Mr. Walter J. Allen are included among the chief draughtsmen; Mr. J. D. Cooper, Messrs. J. and G. P. Nicholls, and Messrs. Butterworth and Heath, are the principal engravers employed on the various illustrations. J. D.

PEN-AND-INK LIKENESSES OF ARTISTS AND CRITICS.

HENRI TAINE AND HIS "PHILOSOPHY OF ART."

THE most popular, because the most intelligible, critic of Art of the day for the mass of readers is Henri Taine, of Paris. He is keen, incisive, terse, vividly picturesque in style, with words that tell like bullets on their mark, and an omnivorous appetite for all forms of Art, even if at times it perplexes his strong powers of digestion. His strikingly dramatic but, too frequently, specious appreciation of their phenomena is calculated at once to gratify and mislead those whose observations do not penetrate beneath the mere crust of things. Taine aims at being the perfect critic, and he has many qualifications for this eminent distinction. Not only has he a quick eye for his subjects, at a glance taking in their æsthetic points, reproducing their effects in glowing phrases, combining, condensing, comparing, probing, and picturing whole schools and phases of Art in brief, brilliant periods, with a linguistic polish that brightens anew their salient qualities, but he also possesses a detective insight into their historical organisms and aspects as regards the manners and morals of their times; with the crowning ambition to philosophize over it all, and beget a succinct theory of æsthetics which shall account for and explain every problem of their diversified existence. And it is just here that the national foible of making more of the author's style of writing, and to be superlatively brilliant, than to be precisely truthful or loyal to facts, comes into active play. The individual Frenchman shines in every page, producing notably artistic pictures and portraits of the pen, but to the serious hindrance sometimes of the true business of the critic, and failure as an entirely trustworthy narrator. Taine's personal zest for æsthetic scenic effects, and his avidity of eye in seizing on them, joined to his wonderful dexterity of pen, interferes perceptibly with the more serious calls of impartial judgment. Conscious himself of this at times, he makes an effort to restore his intellectual balance; but the artistic, descriptive faculty is ever getting the upper hand of his judicial, so that in his readers' minds he leaves specious impressions of the external aspects of his topics, and the material influences which affect them, rather than an understanding of the more profound causes of their being. Nevertheless Taine is evidently so solicitous to get at the bottom of things, and be strictly impartial, that the generic passion of his race for making their own idiosyncrasies of thought and feeling the pivot of their judgments does not in his instance disagreeably affect the reader, even if he be impregnable to the sweeping force of diction with which he masks his approaches to his real convictions; a diction all the more captivating because of its consummate skill in making old things glow with a warm colouring of their own, become again alive with fresh contrasts and harmonies of hues, and again vital with original fancies or thought, which vividly recasts them into shapes less their own than the creations of the critic's mind. This is magnificent artistic power, but it is not genuine criticism, still less sound philosophy. We need to see objects as they were moulded into shape by their makers, and not as *restored* by others, who leave the impress of their own genius prominently on them, whether the restoration be in words or paint.

Taine, however, is radically at fault in his investigations into the causes of being of Art, for he sees only the external animal, and overlooks the ruling spirit within. His philosophy has so broad a materialistic basis that he notes chiefly, we might add only, the outward circumstances and surroundings; which, however much they have modified the daily existence of Art, are certainly not its organic germs. These must be sought for deep within the immortal essence of humanity itself, whence originates the creative energy and idea which give shape to all the multifarious developments of material life. Nature provides Art with models for studies, hints, and suggestions; but these are the superficial and secondary elements of its being; they should never be placed, as by Taine, in the supreme position in its philosophy. Unsteady and unstable in themselves, and always varying phenomena, they cannot serve as fundamental principles of inspiration. In striving to make them so, Taine strains his imagination to adjust facts to fit a shallow theory which often confuses him, and is calculated to mislead the novice. It is this incapacity of his to see the *best* in Art, and to trace it to its parent source, that leads him to perceive in the finest Italian pictures of the sixteenth century merely a masterly academic exhibition of the nude; an apotheosis of robust action and graceful outline, not as an expression of the godlike *within* man, as in prime Grecian Art, but only as the outcome of sensual delight; a pleasure similar to that which may be derived from seeing modern ballet-dancers, prize-fighters, or operatic groupings. To say the least, this is a very questionable discovery of the ideas which led Raphael to produce his Dresden 'Madonna' and 'School of Athens;' Da Vinci his 'Cenacolo' (Last Supper); and Angelo the frescoes of the Sistine Chapel: but it elucidates with sufficient distinctness the quality and limitations of Taine's philosophy, and ought to put the most thoughtless reader on guard against his rhetorical seductions.

To make good his style of vision, he reads the lives of the Borgias, the Medicean popes, turns to the obscene writings of an Aretino and the autobiography of a Cellini, and because a few of the worst Italians were unbelieving, lustful, violent, and criminal, he concludes that their spirit infected the entire population. Hence, he exclaims, the animal tone of contemporary Art. Taine is utterly unmindful that this very period was also one of reaction against this license; that Cardinal Pole, Victoria Colonna, Michael Angelo himself, and many others of similar calibre of mind and position, then lived in almost ascetic purity of life, largely influencing Art and public opinion; so that if there were a strong current of wickedness in high places, it was met, and in some degree counteracted, by opposing virtues. Indeed, Art at this particular juncture did receive some of the most profound and spiritual impressions that the heart of man has ever conceived. But it is part of Taine's system of philosophy to ignore its highest aspirations. He cannot realise to himself how the great poets have inspired the painters; how Dante quickened the imaginations of Giotto, Orcagna, Signorelli, or Michael Angelo; how that the supernal forms of the greatest artists have either been given directly from the inmost consciousness of the greatest poets, or have been the fruit of their own intuitive workings of soul in its search of a higher ideal than the natural world suggests to the outward senses.

It is therefore with no surprise that we find Taine resolving the theory of Art into a mixed compound of climate, diet, habits, and the material conditions of races of men, oblivious to their spiritual agencies and elements of being. The secrets of Venetian and Flemish colouring he traces to the humidity of atmospheres which confuse outlines, veil appearances in semi-transparent mists, and to the weather-stains of ancient walls; as if the genuine old work of both these schools was not remarkably clear and bright, and sharp in general outline, as in folds of drapery and other details. Indeed, so fanciful is he in his theorizings and descriptions, as to beget the suspicion occasionally that he sometimes draws on his own inner consciousness for evidence to bolster up his theories, rather than an elaborate study of the thing itself. There is no question of his sincerity, any more than of his rapid perception and exhaustive review of things in their most obvious materialistic aspects; but we must distrust many of his valuations and conclusions in essential points, believing them fraught with error, all the more plausible because chiming in so easily with the superficial feeling of the time as regards the end and aim of true Art.

Florence. J. JACKSON JARVES.

THE ROYAL SCOTTISH ACADEMY.

THE annual Report of the Council of this institution for the last year has appeared, and has been forwarded to us. The opening paragraph speaks of the great success of the Academy's exhibition of 1874; the increase both in the number of works sold, and in their value, being very considerable; the former being 271, and the amount they realised about £8,600. This the Council believes to be the largest number ever sold at any exhibition out of London, and nearly double the value of the works of Art sold at the Academy since 1870.

Among the various illustrated volumes presented to the institution during the year was "Mediæval Triumphs and Processions," illustrated by James Drummond, R.S.A.; privately printed, and presented by Mr. Drummond. The following works of Art have been added, among others, to the Academy's collection:—An early picture by the late William Simson, R.S.A., given by the artist's brother, the late Mr. David Simson; a collection, almost complete, and consisting, for the most part, of proof-copies of the engravings and illustrated works issued by the Association for the Promotion of the Fine Arts, since its commencement; a picture, 'The Covenanters' Communion,' by Sir George Harvey, P.R.S.A., substituted by the painter for the 'Robbers Melting Silver-plate,' presented to the Academy by W. Forrester, Esq.; a "head-size portrait" of Sir G. Harvey, by R. Herdman, R.S.A., the gift of the latter artist.

The report alludes to the monument erected by the Academy to the memory of the late David Allan, historical painter, who died in 1796: it is the work of Mr. J. Hutchison, R.S.A. The only vacancy in the roll of the Academicians and Associates during the year was created by the death of W. Smellie Watson, R.S.A., "one of the oldest and most esteemed members of the Academy," as the report says. The event was noticed in our columns a month or two ago.

The Council having examined the works of the students in the Life School, and the designs sent in competition for the Stuart prize, made the following awards:—To Mr. J. Reid, for the best Drawing from the Life; to Mr. J. Blair, for the second best Drawing from the Life; to Mr. J. Reid, for the best Painting from the Life; to Mr. R. McGregor, for the second best Painting from the Life; and to Mr. J. L. Wingate, the Keith prize, as the most meritorious student. Only one set of drawings was submitted in competition for the prize for Anatomical Drawing, but the Council did not consider them of sufficient merit to be entitled to the prize. The Stuart prize was equally divided between Mr. C. McBryde, for his *alto-relievo* representing Prometheus bound, with Panthea and Ione at his feet; and Mr. J. White, for a chalk drawing of Hercules unbinding Prometheus.

At the annual general meeting in 1873, it was resolved, in terms of recommendation by the Council, that, as an incentive to the students, one study of each of the prizetakers in the Life Class should in future be retained by the Academy, to form part of a collection of Prize Drawings and Paintings. In pursuance of this resolution, drawings by Messrs. J. C. Noble, J. Reid, J. White, and G. M. Paterson, the successful competitors in 1873, have been retained by the Council.

On the first of December last the annual distribution of prizes to the successful students was made; but owing to the temporary indisposition of the President of the Academy, Sir George Harvey, he was unable to deliver the usual address. This duty was, however, most ably performed by Sir J. N. Paton, R.S.A., from whose remarks, as reported in the *Architect*, we quote some passages, with much regret that our limited space forbids a record of the entire address—one full of eloquent and instructive teaching. After alluding to the incapacity of the President for the performance of the task, Sir Noel Paton says—

"I cannot hope adequately to fill the place of one whose ripe wisdom and large experience so well entitle him to address with authority an assemblage such as this. Still, as one who has travelled the same road you are now travelling—led by the same aspirations which are now stimulating you in the prosecution of your studies, and thwarted by the same difficulties with which you are now contending—it may be in my power to speak a few words which may not prove altogether useless to you in your onward and upward path. For if the path you pursue be the path of industry and of duty, it must lead upward; albeit in the majority of cases it may fail of reaching the sunlit eminence—a bad eminence some call it!—'where Fame's proud temple shines afar.' But of every kind of honest work it may justly be said, as of virtue, it ever is its own reward. And although 'strait is the gate and narrow is the way that leads to excellence, and few there be that find it,' no man can devote himself to its attainment earnestly and wisely—though it may be unsuccessfully—without thereby strengthening, purifying, elevating his own intellectual and moral being. 'Grace is given of God, but knowledge is bought in the market,' says Arthur Clough—an apophthegm peculiarly applicable to the study of Art—and the first thing I would desire to impress upon any gathering of students such as this is the vital necessity of seizing with avidity every possible opportunity of acquiring knowledge. For, believe me, without it any gift of 'grace' you may have received must in the end prove abortive. In no department of intellectual effort more than in Art is the saying that knowledge is power absolutely true. And it is a truth which cannot be too closely laid to heart. Nor can this other: that labour—earnest, humble, unremitting labour—is the only coin with which knowledge can be bought and made truly our own. And here I may be permitted to remind you—though in no unkindly spirit—that in this direction lies one of the many dangers which beset the path of the young artist. By nature he is a dreamer; indeed it is the power—or, as some wise people consider it, the infirmity—of dreaming that primarily distinguishes him and his brother, the poet, from other men. And in a vast number of cases he indulges this habit—like Coleridge making pictures with his eyes shut—to an extent fatal to his progress in Art and to his success in life; wasting in comparative inaction or in vague and intermittent effort those golden years of youth which can never be recalled. For there is no greater fallacy into which youth can fall than the belief that lost time can never be made up for, as the phrase is. The special knowledge missed in youth may doubtless be conquered in after-life, though never so perfectly, and always at a cost of labour immeasurably greater. But it will not then serve, as it would have done in the plastic period of life, to mould the character or influence the spontaneous operations of the intellect—the great objects of all education. No; every hour in a man's life has its own especial work—work possible for it, and for no other hour within the allotted span of years, and, once gone, it will not return.

"It is held by some that all this wearisome labour of acquisition is useless, if not worse than useless; that genius is sufficient for itself, and needs not the aid of acquired knowledge. But surely a vainer or more mischievous error cannot exist. . . . Seek knowledge, therefore, ye with whom it is yet morning. If you would be great hereafter, be busy and humble now. If you would win in the torch-race of Art, and deliver up the fire unextinguished, go into training, get into wind while you can. Resolve that the upward efforts of your maturity shall not be paralyzed and rendered nugatory by ignorance which a wise foresight might have avoided—that the downward footsteps of your declining powers shall not be haunted by the ghostly shadows of wasted years—by the mocking phantoms of neglected opportunities. Many of you, as I have said, may fail of your objects in life—some of you certainly must; but it is in the power of every one so to employ the years of youth and early manhood, that if, in the end, he fail, it shall not be because he has proved untrue to himself, or to the measure of grace with which it has pleased God to endue him.

"But while speaking thus confidently of what may be accomplished by what Sir Joshua calls 'well-directed labour' (to which he speaks wildly in saying 'nothing is denied'), we must not ignore the sinister influence of those adverse circumstances which so frequently surround the path of youthful aspiration, and against the 'everlasting no' of which the stoutest heart must sometimes beat and break in vain. It has been said that there is no suppressed genius; that when the thing so called is within a man, it will assert and develop itself in spite of adverse circumstances. But I fear sad experience goes to prove that the race of 'mute, inglorious Miltons' is not confined to the parish of Stoke Pogis, and that the amount of intellectual energy dissipated in every generation in unavailing conflict with ignorance, poverty, and disease is very great. The will and the wings may be given, yet both prove powerless for flight through the weight of adverse destiny. . . . .

"Before such an audience as this it may seem a mere waste of words to insist upon the supreme importance to the artist of thorough and early culture. But we have heard it maintained that an elaborate system of Art education, which of necessity implies a more or less prolonged subjection of the recipient to the influence of other minds—is unfavourable to that development of idiosyncrasy which we call originality. But worthy originality in any of the arts may be defined as a new and unexpected development of the beautiful; and it is inconceivable that any originality which will bear this definition can be the outcome of ignorance. Further, I contend that the artists whom the world has recognised as the most original—the men whose works form the landmarks in the history of Art—have invariably been the most perfectly educated; that is, the most perfectly acquainted with the principles and practice of their predecessors. That such education is less possible of attainment now than it was under the different conditions of life and of Art which existed in earlier times, is much to be deplored. For without it the formation of a really great school would seem to be impossible; and the history of Art must continue to be little more than a history of isolated efforts—of perpetual and paralyzing struggles with technical difficulties, which under the older and more auspicious system—by which the accumulated knowledge of the past was handed down entire to each succeeding generation—were scarcely, if ever, recognised as difficulties at all. They were mastered as children master their mother tongue. So that at an age when most modern artists are still fretting their hearts out in vague and ill-directed experiment, these youthful masters were to expend the whole force of their trained energies in grappling with those higher and more recondite problems of design and expression on which true greatness in Art depends.

"Believe me, if you have originality, culture will enlarge its scope and increase its power; if you have it not, culture will at least make your art respectable. The originality which culture will extinguish is but an *ignis fatuus*—a foolish fire, the abortive child of stagnation and corruption—which had better not be, for whoso follows it must inevitably fall into the ditch. Let us not be too anxious, then, about our originality—it is a plant that will look after itself, and will not bear forcing.

"And here may be noted another important fact in connection with genius of the highest order—a fact, too, generally overlooked. I mean its indomitable industry—its insatiable love of actual work. Of this, too, the history of Art leaves no doubt. In all times, and in all departments of intellectual effort, the greatest geniuses have been the greatest workers. The giants of thought have ever been the giants of labour. Unlike a certain gifted being, who once burst into the studio of a friend of mine—his hands clasped across his forehead, his hair tossed wildly behind—exclaiming, "Oh! ——, is it not dreadful to have to carry about this load of genius!" For this undeveloped Raphael had never even attempted to condense the sublimated vapours of his fancy into the solid gold of actual Art, by the only process by which such precipitation can be effected—the process of honest work. Yes, honest work—never lose sight of that! Inspired and cultured Buonarotti, inspired and uncultured Blake, never did. For them, as for all men of their type—the Angelicos, Raphaels, Durers, Titians—Art was no mere pretext for the indulgence of indolent *dilettantism*, but the veritable all-absorbing occupation of their lives. How, otherwise, should their productions so far exceed in mere quantity—as they do in excellence—the works of meaner men? Now, this habit of industry is one in which at least we can all without presumption hope to emulate these mighty masters, however far in all other respects we must be content to halt behind them. But we must work, as they did, in accordance with determined principles, or we shall have little to show for all our labour but ropes of sand that will not bear the strain of their own twining.

"Had time permitted, it might not have been unprofitable to have attempted a brief analysis of the principles on which, as it appears to me, your labours as students should be conducted; but this must be left for another opportunity. In the meantime there is one fundamental principle at which I have pointed in all I have just said, but which I shall ask you to accept, not on my authority, but on that of Leonardo da Vinci, who puts it thus: 'Those who become enamoured of the practice of Art without having previously applied to the diligent study of the scientific part of it, may be compared to mariners who put to sea without rudder or compass, and therefore cannot be certain of arriving at the wished-for port.' Nay. I would follow up his nautical figure, and say that those who apply themselves to the practice of Art without first having acquired the 'scientific part of it,' may be compared to a shipbuilder who sets up his ribs without first laying down his kelson. We all know what must come of that—the ship will never get to sea at all."

THREE ART-BOOKS.

MR. JOHN MURRAY has published new editions of two well-known contributions to the history of Art: one is the "Hand-book of the Italian Schools of Painting,"* originally written by Kugler, and of which a translation appeared, edited by the late Sir Charles Lock Eastlake, in 1841; two subsequent editions were published respectively in 1851 and 1855; and now a fourth edition is issued, after a lapse of about twenty years. This interval of time, short though it be comparatively, has sufficed to add much important knowledge, relating to the old Italian masters, to that of which the Art-world was previously in possession; and also to modify, sometimes to change, the opinions then entertained of their works. The writings of Messrs. Crowe and Cavalcaselle have thrown new light on the history of early Art, while the researches of other amateurs well skilled in the subject have contributed to the general information we now possess. It was therefore needful, in order "to represent the standard knowledge of the day," that the old "Handbook" should be revised, and this task has been undertaken by Lady Eastlake, who, in addition to other sources open to her, has used "the careful notes by the late Sir Charles Eastlake, collected during his frequent visits to Italy."

On comparing this edition with the last, we find an omission of numerous passages of considerable length which appear in the former volumes. This is especially seen in the first chapter, which treats of Early Christian Art. In the great majority of pages a reconstruction of the paragraphs is noticeable, some

* "Handbook of Painting: The Italian Schools." Based on the Handbook of Kugler. Originally edited by the late Sir Charles L. Eastlake, P.R.A. Fourth Edition. Revised and Remodelled from the latest researches, by Lady Eastlake. With Illustrations. In Two Parts. Published by John Murray, London.

being condensed, while others are enlarged by the admission of new and important matter. To point out where even some of these alterations have been made would be to occupy far more space than we can afford. We observe also a new and better arrangement of the Table of Contents: this is largely amplified, for while in the older edition there is nothing more than the headings of the several chapters, in the new are special mention of the subjects and artists forming the text of each chapter. For purposes of reference this is an improvement undoubtedly. In a word, Lady Eastlake has rendered these volumes a text-book for the student of the old Italian masters.

UNIFORM with the above is the "Handbook of Painting,"* treating of the German school and those of the Low Countries. The last edition, by Dr. Waagen, of this work was published in 1860; since that period Art-criticism has done even more in increasing our knowledge of the artists of these schools than it has in the case of the Italian painters. Foreign writers have, especially, been busy among the old masters of Germany and the Netherlands, and their publications have afforded much assistance to, and is acknowledged by, Mr. Crowe, to whom was intrusted the preparation of this new edition. It could not have been placed, as the result shows, in better hands; for although we have hitherto known him chiefly as a writer on early Italian Art, the research and industry and learning displayed, in conjunction with M. Cavalcaselle, in his books on that subject, were a sufficient guarantee for the satisfactory performance of any similar task he might undertake.

Throughout Mr. Crowe's volumes we notice a large introduction of new matter; the history of the early Flemish painters—the Van Eycks and their followers—appears altogether in a new light. Hans Holbein, the grandfather, is discarded from the roll as a myth; and "Hans Holbein, the father, is welcomed back to the rank which he had lost, and we assign to him anew the pictures critics had learned to attribute to his son." Among the Dutch artists of the seventeenth century many names appear which are not to be met with in Waagen's volumes; in fact, "some novelty will be found to have been introduced into the lives of the painters of the Low Countries who were the precursors, contemporaries, and followers of Rubens and Rembrandt. Of Rembrandt himself and his pupils the lives have been remodelled or rewritten to satisfy the claims of the public to an accurate knowledge of their style and productions. Almost all the dates illustrating the history of the later Dutch have been subjected to a necessary revision." Mr. Crowe notes that many famous pictures have changed owners since the appearance of Dr. Waagen's edition, and he tells us where most of them now are; and also points out the *locale* of others not mentioned by that writer.

Concise, and necessarily so as a handbook, as is the history of these continental schools, it is full of information, valuable as a guide, and instructive in its critical remarks. Mr. Crowe is not a blind follower of his predecessor; he follows in his track, but often sees and judges for himself.

MICHAEL ANGELO.—With the exception of Raffaelle, no artist of any period has so frequently engaged the attention of writers upon Art as Michael Angelo. A collection of books of every kind, treating of him and his works, would form a small library in itself; nor is this matter of much surprise, considering him in his fourfold character of sculptor, painter, architect, and civil and military engineer, independently of his claims on public notice as a poet. Within a comparatively few years we have had the story of his life from the pens of M. Duppa, of Mr. Harford, in two volumes, and from Herr Grimm, also in two volumes, and another now lies before us.* It cannot therefore be expected that Mr. Black, the author of this new work, with such antecedents as these, could tell us anything very novel about the great Buonarotti. By the way, it is stated that the Director of the Royal Gallery at Florence has, in anticipation of the Michael Angelo commemoration that is to take place there at an early date, and of which we wrote towards the close of last year, prepared for publication a curious and interesting work on the artist, founded on documents formerly in the possession of his family. These documents are said to consist of seven hundred letters in Buonarotti's own handwriting, and double that number written by the great artists of his time, and by popes, princes, and others. In addition to these there have been placed at the disposal of the Director numerous papers relating to all the contracts in connection with his paintings, bearing small sketches by his own hand. Such is the report which has been made public. The volume has not yet reached us, but we may expect to find it most interesting.

Mr. Black calls his book—a handsome volume, printed in large type, and illustrated by twenty excellent photographs from some of Angelo's most notable productions—simply "a story," and as having "no claim to the higher and graver title of a biography." A lengthened residence in Florence and Rome led him to study the artist's works; and he here records the impression they made on him, and this appears to be one of profound veneration for the genius of the famous Florentine. The author's comments, making due allowance for almost unbounded admiration of his hero, are far from indiscriminating, and show Mr. Black to be a man of taste and considerable judgment. As a writer, moreover, he is graceful in expression, and manifests poetic feeling. The volume is equally suited to the table of the drawing-room, if only for its illustrations, and to the library-shelf of the amateur of Art.

THE LITTLE MUSICIAN.

A. ANKER, Painter. A. and E. VARIN, Engravers.

THOUGH the pictures of M. Anker are not limited to such subjects as this, it is quite evident that young children are his speciality; witness his 'Toy-Rattle,' his 'Reading Lesson,' and his 'Little Architect,' all of which were engraved in our volume of last year. Certainly he makes the nursery his studio, and doubtless is a favourite with the youngsters, winning his way to their affections by presents of toys, &c., and then turning the children's use of them to good pictorial account. Seated in his old-fashioned arm-chair, carefully barricaded and tied in for fear of mishaps, this chubby child, of the true German type, has come into possession of a new plaything: its novelty is evidenced by the fact that an old horse, or donkey, or some animal of the kind, has been discarded for the time, at least, and lies heels uppermost in its owner's lap. With cheeks swelled out to their largest measurement, as if the little musician were training itself to play an ophicleide in some itinerant band of brass instrumentalists, it is blowing away most vigorously, to its own satisfaction unquestionably, whatever it may be to those who are within hearing of music which no one would presume to call melodious.

All that is needful to say of the picture is that it is perfectly natural, and that it is very carefully painted throughout. In Mr. Wallis's gallery, Pall Mall, there hangs a duplicate of the work, with some slight variations, such as in the back of the child's chair, the whole of which is seen in Anker's later picture; and also some alterations in the lower portions of the drapery: in other respects the two paintings are identically the same.

* "Handbook of Painting: The German, Flemish, and Dutch Schools." Based on the Handbook of Kugler. Remodelled by the late Professor Dr. Waagen. A new edition. Thoroughly revised, and in part rewritten, by J. A. Crowe. With Illustrations. In Two Parts. Published by John Murray, London.

* "Michael Angelo Buonarotti, Sculptor, Painter, Architect. The Story of his Life and Labours." By Charles Christopher Black, M.A., Trin. Coll., Cambridge. Published by Macmillan & Co.



A. ANKER, PINXT.

A. & E. VARIN, SCULPSS

THE LITTLE MUSICIAN.

LONDON. VIRTUE & Co

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THE WORKS OF FREDERICK DANIEL HARDY.

ONE of those picturesque old houses happily yet abounding in various parts of the country, and which are so dear to the artist and archæologist, has long been partially occupied, as studios only, by two well-known painters, who have set up their easels therein, though their respective residences are in other parts of the little town. This house is at Cranbrook, in Kent; it has a slightly projecting gabled front, and is flanked on each side by cottages; the whole range is half-timbered and plaster-work, with latticed windows, deep sloping roof of red tiles, and small gardens, with rustic palings in front. The entire row looks as if it had originally been one house, but afterwards subdivided; that portion to which allusion is made, being the most commanding, forms the centre of the group. A room on the basement floor is the studio of the artist whose name heads this notice; the one above it is that of Mr. T. Webster, R.A., from whom Mr. Hardy has evidently derived some inspiration, and acknowledges to have received much valuable aid and advice. Perhaps two more congenial minds, as artists, could not have been located under the same roof; though we are quite sure the latter would be the last man to claim equality in Art with his older and more experienced brother-painter.

FREDERICK DANIEL HARDY was born, in 1826, at Windsor, where his father was engaged in the musical profession. The early years of his son were occupied in preparing himself for the same vocation; at the age of seventeen he entered the Academy of Music in Hanover Square, and for three years his studies were continued in this direction. It is not a little singular that his future friend and companion in Art, Mr. Webster, began life as a musician, having been brought up in the choir of the Chapel Royal, St. James's, as also was John Hoppner, the excellent portrait-painter: while Sir A. Callcott was educated in the choir of Westminster Abbey. What the musical world has lost by these four artists transferring their time and talents from one professional pursuit to another cannot now be determined, but we all know well what the world of painting has gained by it.



[Drawn by W. J. Allen.] *The Crush.* [Engraved by J. and G. P. Nicholls.

When Mr. Hardy had reached his twentieth year he relinquished his study of music, and, by the advice of friends, began earnestly to apply himself to that of painting, adopting for his subjects interiors of houses, but without figures, for which he found a ready sale; eventually his rooms became "peopled," and these pictures of *genre* have formed his staple works.

I have before me a list of nearly seventy pictures exhibited by him since his first appearance at the Royal Academy in 1851: the whole of these were hung in the Academy, with the exception of two, sent to the British Institution in 1854. Of this large number of contributions a few only can be selected for notice here, though there is scarcely a subject among them all which does not offer ample materials for description; and in many instances the story of the picture was suggested to the artist by some incident, as he has informed me, of which he had been an actual witness. Mr. Hardy has rarely gone beyond the cottage

life of the country in search of themes for his pencil; but this has yielded him an abundant and diversified field of illustration.

The first example that may be noted is 'The Foreign Guest,' exhibited at the Academy in 1859; the "guest" is the monkey of a travelling Italian musician; it is having a meal in the room of a cottage, to the entertainment of the family, father, mother, and a group of chubby children of various ages and sizes. Every part of the composition is painted with scrupulous exactness. The following year Mr. Hardy sent to the Academy two pictures, one of which, 'THE CRASH,' is engraved here. The scene presents a marked contrast to the quiet enjoyment which characterizes the preceding work: here the boisterous play of the juveniles has resulted in disaster, there is a terrible wreck of domestic utensils from the overturned table, to the terror of the retreating cat, the consternation of the offenders, and even more so to that of some elder inmates of the cottage, who, alarmed at the noise of the crash, are hurrying into the apartment from above and below to ascertain its cause. Fortunate will the youngsters hiding behind the door be if they escape the punishment due to those who commit such destruction, even by misadventure. The story is well told throughout.



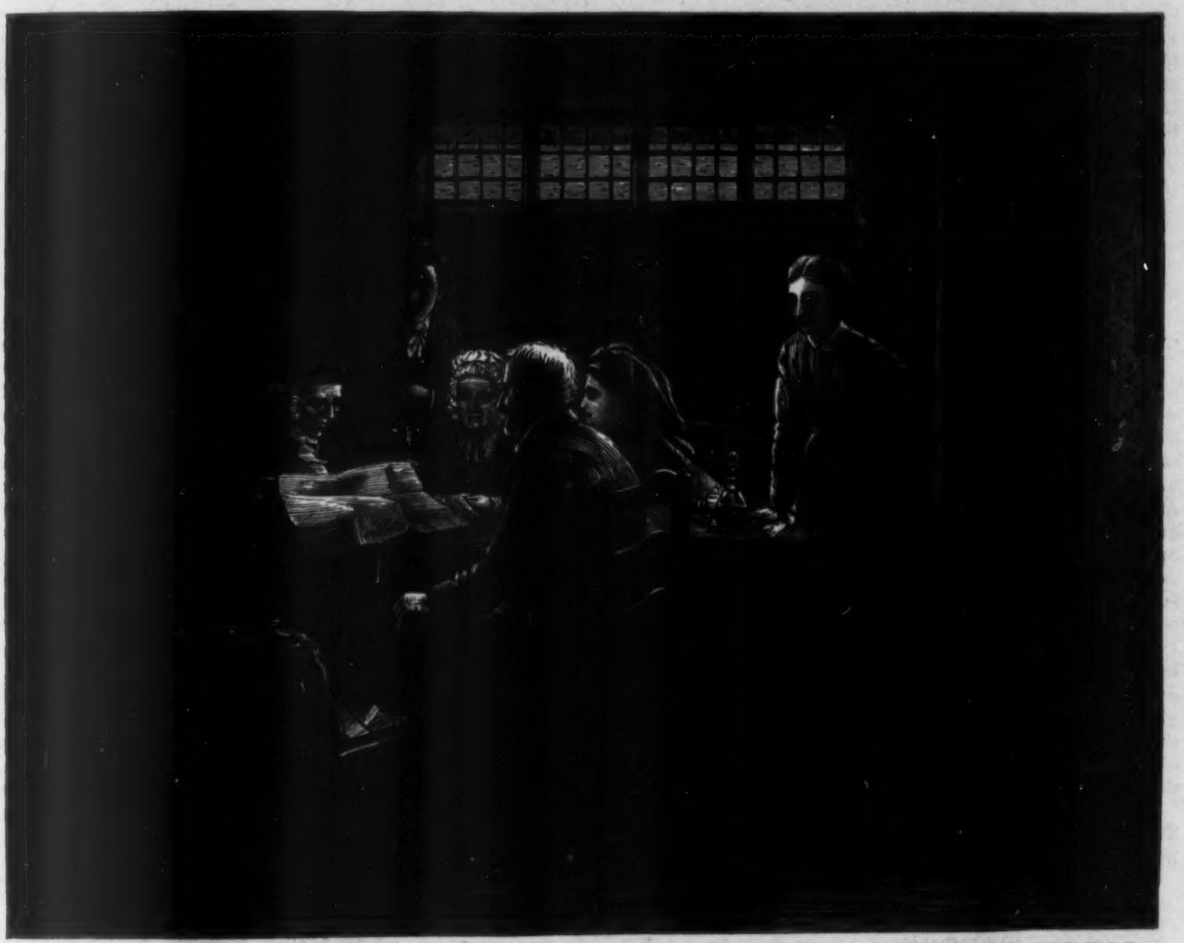
Drawn by W. J. Allen.] *Christmas Visitors.* [Engraved by J. and G. P. Nicholls.

'The Sweep' (1862) is a subject that may be classed among the humorous or the grave, as the spectator chooses. The picture had its origin in what the painter saw one morning in his own house: a man was preparing to sweep a chimney, and had, as usual, spread his cloth in front of the fireplace before commencing his operations, when two of the artist's young children, curious to see what was going on, stood in the room gazing with mingled wonder and fear at the sooty figure just disappearing behind the screen. Mr. Hardy chanced to get sight of the "situation," and subsequently transferred it to canvas: the amusing incident is most happily represented. At the sale of the late Mr. Eden's collection, a few months ago, 'The Sweep' sold for 610 guineas, three times the sum the painter originally received for it. In our notice of the Royal Academy exhibition of 1863 appears the following passage:—"Of all the pictures given up to child's play, and they are legion, a little work called 'The Doctor,' by F. D. Hardy, is certainly one of the best. A

child shamming the invalid is bolstered up in a chair; another child, invested with cane and black cap, feeling the patient's pulse, acts the doctor; while two other little urchins, with pestle and mortar, are mixing and making pills. The execution is sufficiently minute to give reality to the circumstantial narrative, without falling into excess of elaboration. The quiet humour and the quaint character which reign throughout, so closely akin to Wilkie and Webster, and allied indeed to the wit and mirth which flow freely in our native literature, should not be passed without notice."

Two pictures, 'The Leaky Roof' and 'The Threatened Deluge,' exhibited at the Academy in 1865 and 1866 respectively, may be mentioned together as being somewhat similar in character. Both are cottage-interiors; the title of the first named suggests the subject; there is a downpour of rain penetrating the unsound roof, and the inmates of the house are placing tubs, &c., to catch the water. In the latter a stout, buxom servant-maid, broom in hand, is in the act of washing the brick flooring of an apartment, and, with more zeal than discretion, floods it with a perfect deluge of water: both pictures are notable for character and objective truth.

In 1869, when the Academy took possession of its new home at Burlington House, Mr. Hardy sent five works, the largest number he ever contributed at one time. Of these, three were purchased by the late Mr. Eden, who seems to have been one of the artist's most liberal patrons. At the sale of his collection, to which allusion has already been made, the three pictures realised respectively the following sums:—'The Broken Window,' 270 guineas; 'Early Risers,' 170 guineas; and 'The Afternoon Nap,' certainly one of the painter's best works, 290 guineas.



Drawn by W. J. Allen.] *Reading a Will.* [Engraved by J. and G. P. Nicholls.

There was another picture, however, of that year, 'Baby's Breakfast,' which, for simplicity of sentiment and technical qualities, must be pronounced in no degree inferior to any of the others.

Of four works exhibited by Mr. Hardy at the Academy in 1870, two will be found engraved here. One, 'CHRISTMAS VISITORS,' shows two young children knocking at the door of an upper room in an old-fashioned house; the elder of the two carries a basket on her arm, and her little brother is laden with a large bundle of evergreens, which, and the contents of the basket, whatever these may be, we suppose are intended for the inmate of the apartment—the children's grandmother perhaps. The figures are capitally painted, and stand well forward from a rather dark background: the whole has a Rembrandtish effect as regards light and shade. The other is 'READING A WILL,' a subject immortalised by Wilkie, and frequently repeated by other artists from his time. One can scarcely expect to find any novelty in the treatment of a theme which, to a certain extent, is circumscribed in its limits. We naturally look for, and almost invariably meet with, the lawyer who has drawn up the will, and whose duty it is to produce and read it to the relatives and friends of the testator, who listen to the contents of the document more or less anxiously as they anticipate being benefited by them; and thus there is ample scope, in such a subject, for varied expression of character and feeling: curiosity in some, indifference in others; gratification in the fortunate, vexation or anger in the disappointed. To hear a will read is often an instructive study of human nature. Mr. Hardy has introduced but few persons into his picture, but all of them show unequivocal interest, though not in equal degree, in the written parchment; the two younger people—whether brother

and sister, or husband and wife; is not determinable—showing considerable excitement at the particular passage now being read. This must be classed among the artist's most successful works: it was one of those in Mr. Eden's collection, and was sold, after his death, for 500 guineas. It may be remarked here that all Mr. Hardy's pictures are of cabinet-size.

'Explorers' and 'Housekeepers Alarmed,' both exhibited at the Academy in 1871, are, as was remarked at the time in this Journal, "scenes after the artist's happiest mood:" in both of them the actors are children painted to the life, and in each picture the subject is treated somewhat humorously. Among subsequent works specially deserving notice are 'A Quartette Party' (1872), and, in the Academy of the next year, 'Looking for Father.' The seeker is a young child, who is peeping into the half-glazed door of a village alehouse—the much-frequented resort, doubtless, of the poor girl's sottish parent. The ground is covered with snow; but the light of a blazing fire within streams on her face, as she stands half-clad and shivering on the cold ground: it is a touching picture. With this was hung another, bearing a somewhat unintelligible title, 'Not at Home;' the composition, however, explains it clearly enough. The scene is a painter's studio, whose tenant is one of those unfortunate artists to whom patronage is an unknown blessing, and who, therefore, finds it expedient to be denied to, at least, a certain class of callers. His letters, &c., are thrust into his room under the door, and we see him cautiously making his way thereto, only to pick up what seems to be a tax-gatherer's notice-paper—a most unwelcome document to one who looks as if he found it difficult "to keep the wolf from the door;" or, in other words, to earn his daily meals. The subject is quite original, and is perspicuously and cleverly carried out. In the Academy last year Mr. Hardy exhibited four pictures, all of which well sustained his well-earned reputation.

Few of our living painters of *genre* subjects are more deservedly popular than this artist; as a rule, he selects themes that are generally attractive, and they are treated with judgment, feeling, good taste, and without the slightest taint of vulgarity in their humour; his colouring is bright and harmonious, though we have noticed of late a tendency towards heaviness in his shadows and backgrounds: this certainly brings the figures into strong relief, yet it as certainly destroys the luminous quality of the whole picture, and therefore may be considered a defect, which we shall be well pleased to see avoided in the future.

JAMES DAFFORNE.

EGGLESTONE ABBEY.

J. M. W. TURNER, R.A., Painter. T. HIGHAM, Engraver.

THIS fine ruin, beautifully situated on the banks of the Tees, about a mile and a half from Barnard Castle, Yorkshire, was originally known as Athelstan Abbey, Egglestone being a supposed corruption of Athelstan. It is presumed to have been founded by Conon, Earl of Richmond, in the latter half of the twelfth century. Its name is associated with Saxon times, probably from its having been one of the places given by King Athelstan to the Church, to make atonement for the murder of his brother, about A.D. 924. The abbey, dedicated to St. Mary and John the Baptist, was held by canons of the Premonstratension order, a brotherhood living according to the rules of St. Austin, as reformed by St. Norbert, afterwards Archbishop of Magdeburg, who set up the regulations about 1120 A.D.; at Premonstratum, in the diocese of Laon, in Picardy. The members of the society were also called White Canons, from their dress, which was a white cassock with a rochet over it, a long white coat, and a white cap. They were brought into England shortly after 1140 A.D., and settled first at Newhouse, in Lincolnshire. At the time of the dissolution of the monasteries, they had in England about thirty-five houses.

The abbey stands on rising ground near the junction of the Thorsgill with the Tees, and enough of it remains to testify to its original size and importance; yet it could never have had much in the way of architectural decoration: the east window, for example, as shown in the engraving, looks singularly bare of ornament. In the wall of the choir two *piscinæ* may still be seen; and on what was once the flooring, but is now only green turf, are several monumental stones; one of them that of an abbot of the monastery, and the other that of an ancestor of the Rokeby family; and, by the way, Scott lays the closing scene of his "Rokeby" in this abbey, and describes the ancient structure. Portions of the monastic buildings have been converted into cottages; a group of them appear in the engraving, to the right of the eastern window, where a woman is seen feeding poultry.

Our engraving is from one of the numerous drawings of Yorkshire scenery made by Turner in the earlier part of his career, when he put greater restraint on his imagination than he allowed himself to do in after-years. The picture appears to be a veritable transcript of the scene as it then was presented to him: and though the absence of the half-built houses, and the cottages near to the river, would have added greatly to the picturesqueness and poetry of this beautiful locality, they are retained. Still the feeling of Turner's riper years is here manifested—his wonderful management of light and shade—his delicious atmospheric effects, and the judicious balance of the whole composition.

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WE record with much regret the death, on the 8th of December last, of this popular Belgian painter, who was born at Antwerp in 1803. He was a pupil in the Academy school of that city under Van Bree, and contended in 1821, and again in 1823, for the prize which would have sent him to study at Rome, but was unsuccessful. Subsequently he applied himself assiduously, under Van Heyrreyns, to the study of those works, by Rubens, Van Dyk, and others, which were immediately within his reach. A little later he went to Holland to look at Rembrandt's pictures, and afterwards to Paris to see the works of the Italian masters in the Louvre, returning to Belgium about 1830.

His first picture of any importance exhibited in his native country was in 1830, 'The Self-devotion of the Burgomasters of Leyden;' and in 1833 he exhibited at Antwerp 'The Entombment,' painted for the church of St. Michael, Louvain; good in composition, but rather extravagant in colour. A much better picture in every way appeared in 1835, representing an incident in the last Belgian revolution, 'The Populace tearing down the Proclamation of Prince Frederick in the Grand Square of Brussels;' while in the following year his 'Charles I. taking Leave of his Children' still further added to his fame. In 1846 he was



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appointed Director of the Antwerp Academy, a post he held till 1853, when he resigned it in favour of M. N. de Keyser, the present Director. In 1847 M. Wappers was appointed principal painter to the King of the Belgians, who created him a baron.

Among his more important pictures may be enumerated 'The Execution of Anne Boleyn;' 'Charles IX. on the Eve of St. Bartholomew;' 'A Scene in the Days of September'—the period of the Belgian revolution; 'Christ at the Sepulchre;' 'Heloïse and Abelard;' 'Charles VII. and Agnes Sorel:' 'Peter the Great at Saardam;' 'Louis XI. witnessing a Fête Champêtre;' 'The Temptation of St. Anthony;' 'The Death of Columbus,' engraved in the *Art Journal* for 1865; 'Boccaccio and Joan of Naples;' 'The Defence of Rhodes by the Knights of St. John against the Saracens,' painted in 1848, by order of Louis Philippe, for the Versailles gallery; 'Genevieve of Brabant' and 'The Ommeganck at Antwerp,' both engraved in the *Art Journal* of the years 1856 and 1860 respectively: the former is in the Royal collection at Windsor, the latter in the possession of her Majesty at Osborne. Another of the pictures of Baron Wappers—and a most touching one—was engraved in our Journal of 1873; it represents the young king, 'Louis XVII. in the Temple Prison:' the original is in the private collection of the King of the Belgians. In the International Exhibition of 1871 appeared his 'Charles I. going to Execution,' showing a young girl offering the unfortunate monarch a rose as he proceeds on his last sad journey: the picture belongs to the Brussels Royal Museum.

During many years past Baron Wappers lived in Paris, where he died. If his works may not be ranked among the greatest historical pictures of his time, they show very high merit as compositions, and are, as a rule, most poetically treated: moreover, they are excellent in colour. Their popularity is great, and deservedly so. As a portrait-painter he gained much distinction, though his pictures of this kind are comparatively few.

Personally, Baron Wappers was held in high esteem by all who knew him; courteous, frank, and very intelligent, he joined with these qualities a *bonhomie* that won every heart. His loss will be much felt in the artistic and literary circles of Paris.

MARIANO FORTUNY.

With the close of the past year, one of the most promising artists of all the European schools was suddenly borne to the grave—Mariano Fortuny—to which might be added, the deeply attached friend of Regnault, the lamented French painter. Fortuny, whose death was briefly announced in our January part, was a native of Barcelona, and from his childhood gave every indication of that special genius which he afterwards illustrated with such plenary power. He studied in the schools of Spain, Rome, and Paris, and eventually asserted in great force his own idiosyncrasy. He, however, selected Rome as his permanent abode, and there his *atelier* became the most frequented by artists and favoured amateurs. Art seemed to glow within its circle. It was here that he and Regnault made each other's acquaintance, and clung together like brothers. In the past year he was induced to change his place of residence, and, contrary to the advice of his friends, chose a house in an insalubrious situation outside the walls of Rome. While it was being arranged for him, he made an excursion to Naples, and in that choice locality for artists he made a portfolio of precious sketches, from which pictures were to have been realised. What followed is thus told by an intimate friend in a correspondence which appeared in the *Gaulois*:—"On his return from Naples he became aware in a few days of the humidity of his *atelier*, and had recourse to the corrective of strong fires. Meantime he went forth to work from nature in gardens still sodden with the torrents of rain of the previous week. There and then he encountered the visitation which, in five days, carried him off. On Sunday he was brimming with health and enthusiasm, as he displayed to us the marvellous sketches which, in the past summer, he had made at Portici. What pictures; what dreams of Art; what conceptions to be realised! There he now lies in cold lifelessness; his soul, his genius, have rejoined those of that Regnault of whom he had never, since his loss, spoken without tears, and whose portrait, in one form or other, was found everywhere around. For these men were united (take my word for it) in esteem and affection, and, as became their genius, without a shade of intervening jealousy. Whenever Fortuny visited me, he turned straightway to the portrait of Regnault, nor left it till about to depart. I it was who introduced them to each other, and never shall I forget the impassioned excitement of Regnault on passing from our friend's studio after his first visit."

The obsequies of Mariano Fortuny were much honoured at Rome. The cords of the hearse were held by the pro-syndic of Rome, by Morelli, a celebrated Italian painter, by Cassado, the Director of the Spanish Academy, and Lenepreu, Director of the French Academy.

A correspondent of the *Athenæum*, Mr. Walter Goodman, who appears to have known the deceased artist when in Florence some years ago, says:—"Fortuny was of humble birth. His parents were poor, and lived at the village of Barceloneta, near Barcelona. As a child the painter showed marked signs of genius for Art, and some clever drawings which he had made while still a young boy having attracted the notice of a wealthy hidalgo, the latter sent him for study to an academy of arts, where he made such rapid progress that his patron allowed him to continue his studies in Rome for a certain period, with the condition that the young painter should from time to time forward to his country evidence of his progress. I had the good fortune to be in Barcelona when three examples of Fortuny's work arrived, and were on view at the Sessions' House. . . . . All these pictures were alike remarkable for good drawing, dexterity of handling, and brilliancy of colouring. They were painted during the artist's twenty-second year."

As an artist, Fortuny had an extraordinary range of thought and executive faculty. His sketching was masterly; in water-colour he would have honoured the school of England. As an aquafortist he seemed to emulate Rembrandt; and with oils, in the highest range of subject, he took his place among the leading painters of his day. He was remorselessly laborious, his pencil ever in his hand. His progress was rapid, as was substantially attested by the advanced value of his works. He was indifferent to exhibiting in Paris, where, however, his connection with the house of Goupil & Co. greatly accelerated his advance. The most remarkable picture which he produced there was 'A Spanish Marriage.' His 'Rehearsal at the Opera Buffa' realised the large sum of £3,400. He was cut off, with his fortune at the full, in his thirty-fourth year. Mr. T. McLean, of the Haymarket, has two notable drawings by Fortuny, 'The Tapestry Merchant' and 'The Mazarin Library.' Mr. Tooth, also of the Haymarket, possesses a remarkable oil-picture, 'The Connoisseur.'

CHARLES HESS.

This painter, who died at Munich in the month of December last, was of a family greatly distinguished in the modern Art-annals of Germany. His father, Charles Hess, was one of the professors in the Academy of Munich; his eldest brother, Peter, who died in 1871, was famous for his *genre* pictures and battle-scenes; and his next elder brother, Henry, has a European reputation as one of the chief historical painters of the German schools. Charles, as were also his brothers, was born at Düsseldorf, and, like them, attached himself to the Munich school, where he acquired an excellent reputation as a battle-painter: his pictures of cattle and of *genre* subjects also found many admirers. Among the former is one especially notable, representing 'Tyrolean Herdsmen driving Cattle to Pasture in the Mountains:' it was bought by the Art Union of Munich. He died in the seventy-fifth year of his age.

A. E. ROUSSEAUX.

The French journals announce the death, on the 3rd of December last, of M. Rousseaux, a pupil of M. Henriquel Dupont, the famous French engraver. Among his best works may be mentioned 'The Christian Martyr,' after Paul Delaroche; 'Christ and St. John,' after Ary Scheffer; 'The Virgin and Infant Jesus,' after Hébert; and 'Fame and Truth,' after Correggio.

EARLY ENGRAVINGS IN THE ROYAL GALLERY AT FLORENCE.*

BY F. P. SEGUIER, F.S.A

WHEN once an Art so interesting and useful as engraving was made generally known to the artists and picture-fanciers of the early part of the sixteenth century, it became to them what photography was to us about twenty years ago, and a great number of amateurs were eager to try their skill at the new Art; but the names of many of these artists, and other inferior followers of the great engravers, are now lost. Agostino Veneziano and Marco da Ravenna were two of the most distinguished pupils of Marc Antonio; the latter, however, scarcely exhibits the same power as Veneziano, but there is often great beauty in the landscape backgrounds and accessories of his plates. The famous engraver, Julio Bonasoni flourished about the same period, and the reader should examine George Cumberland's sketch of this artist and his works, published in 1793. Cumberland was an enthusiast, and when writing on Art he seemed impressed with the feeling that he was acting the part of a pioneer:—

> "I'll write it straight;
> The matter's in my head, and in my heart."
> *As You Like It.*

And on the frontispiece of his "Critical Catalogue of Early Italian Prints in the Royal Academy and British Museum" we have:—

> "Give me your favour: my dull brain was wrought
> With things forgotten."
> *Macbeth*, Act i. Sc. 3.

It is supposed that Bonasoni took some lessons from Marc Antonio, who was rather his senior, but there is sufficient originality in his style to entitle him to be placed at the head of a distinct school. Compared with Marc Antonio's, there are less delicacy and precision in his strokes and contours, but we admire him for his skilful management of the *chiaroscuro;* there are so much breadth and force in his finest works, such a studied avoidance of everything harsh or violent; his best works, in fact, are more like beautiful drawings than engravings. Bonasoni's name, like Venusti's, is much associated with Michelangelo's, and he was successful in preserving or interpreting the style of that great master. When we recall a name so historically great and so artistically interesting, we cannot refrain from paying homage to our subject, and we can do this without any affectation, for we can glorify it as the "people's Art," as an Art scarcely less wonderful, scarcely less beneficial, than printing, an Art which has enabled the humble and poverty-confined inhabitants of distant isles to know something of what Michelangelo thought and did; to enjoy the religious purity of Raphael, Lesi, more generally known as Benozzo Gozzoli, Perugino, and Francia, and to breathe, as it were, the atmosphere of the "Pitti." The man who is far from rich, can thus become proud of possessing something great, a reflection of those works which he can never hope to behold:—

> "Sapworth has just been saying what a name
> His friend, young Harcourt, through his pictures has."
> *Deignton Farm.*

All true patrons love their works of Art—perhaps they love them for the sake of the name they bring, or it may be such a love as Mr. Ruskin describes in his "Two Paths," a proud joy arising from being in a position to crown with golden laurels the children of genius, of being the guardians of the productions of some of God's most wonderful gifts. Travelling northwards from Italy, we find the German schools of engraving becoming stronger and more important, for Albert Dürer is at the head of them, and his influence may be traced in the works of a great number of his contemporaries. This similarity may often be observed not so much in their subjects as in their touch and general manner of working. In this school the palm has justly been given to Albert Dürer, and so many able essays have been written on his productions, that it is difficult to add any useful remarks of an original character. History tells us that the masters who had the honour of instructing him were Martin Hapse and Michael Wolgemuth. Judging from certain works attributed to the latter, he appears, like Ossinger, to have been a bold designer, and possibly a better model than Martin Schongauer for a man like Albert Dürer to work from. Albert Dürer spent the greater part of his time in designing and engraving religious subjects, yet he occasionally made engravings and drawings of landscapes and animals; some of the latter have been carefully engraved by Hollar. "The Fox Playing the Fiddle to a number of Fowls" is a clever example of Albert Dürer's power in depicting humour, and in the same vein are some comical figures of men and women dancing, or walking together, which are executed a little in the manner of Hans Beham. The father of Albert Dürer was a goldsmith; therefore it is not unreasonable to infer that his son's early attention to that business partly conduced towards that excellence of manipulation and clearness of stroke which are so remarkable in his engravings. Finally, when we come to analyse his works, how much beauty we find in them! how easily may we separate for ourselves little passages or groups, wholly free from the severity of the early Tedescan school, and in beauty and sentiment scarcely inferior to Marc Antonio and Bonasoni. A continental tour is the best opportunity for acquiring some knowledge of the paintings and engravings of this eminent master. In England very little is known of his pictures, and little reliance can be placed on the geometrically drawn monograms which we see on certain old German pictures, or old Flemish copies from his designs. As regards his cipher, we may examine a work with greater credulity if there be less of that geometrical neatness in the monogram than we are accustomed to see in his engravings. We may also expect to find his painting bolder than the style of his prints would lead us to anticipate; his pencilling and manner of colouring is less like the Memling school than many suppose. The important heads are sometimes inferior in grandeur to those of lesser interest; a semi-golden brown may be traced in the flesh shadows, strongly reminding us of the method of Ghirlandaio, and other early Italian painters; again, we notice that the flesh-tints are strengthened in parts by lines of a cool and delicate colour, thus closely resembling the favourite "hatching" introduced by the contemporaries of Raphael. Like Lucas Cranach, Albert Dürer was fond of painting red hair, expressing the curls by long wiry strokes of a lighter colour, but his colouring is richer and his touch not so hard as Cranach's. In conclusion, it is scarcely necessary to add that his drawing is masterly, and his paintings are often enriched, or perhaps we may say identified, by the introduction of a few accessories, which may be described as inimitable in lustre and finish. Albert Dürer's nearest contemporaries were Jerome Bos, Lucas Cranach, Van Assen, Lucas Van Leyden, Bartel Beham, Hans Holbein, Mair, Baldung, and Hans Burgkmair. The last is spoken of as one of the few Germans who practised *chiaroscuro* engraving. Our best *chiaroscuro* prints are by Italian artists, and it should be borne in mind that they differ from Le Blond's coloured prints of the seventeenth century, the latter being a species of coloured mezzotints, and were intended as imitations of oil-paintings, whilst the Italian *chiaroscuro* woodcuts have more the appearance of coloured drawings or cartoons; but as this species of engraving is associated with rather a later period we can refer to it in due time. Our next body of engravers may be said to have flourished, or to have published their works, between the

* Continued from page 40.

years 1515 and 1530, and if we place the Italian and German schools together, we find that they were represented by about forty or fifty engravers; no doubt there were more, especially if we were to include all the second-rate painters and amateurs who may have amused themselves by practising with the "point." To the former group belong Campagnola, some of the members of the Ghisi family, "Diana" being the name of the lady member of that family, Heinrich Aldegrever, Hans Beham, Binck, Van Bocholt, J. Greff, Coeck, Krug, or the "Master of the Pitcher," and Urs Graff. It should be noticed that there is a close resemblance between the ciphered monogram of James Binck and the monogram of his contemporary, Hans Bresang; as a rule, however, it appears that the "C" in the former monogram is larger. In the names already enumerated it would seem that originally engraving was confined almost exclusively to the Italian and German schools; and, from our present knowledge of the Art, such virtually appears to have been the case, but at some future time we may be favoured with a better history, one that will throw more light on the early history and progress of the Art in England, France, and other countries. Although there were so many Italian and German engravers practising in Europe during the early part of the sixteenth century, yet as regards France the writer hardly knows whom to mention. Bryan gives us an account of Solomon Bernard, called "Little Bernard," it is presumed on account of the small size of his prints. He illustrated a Bible, which was published at Lyons in the latter part of the sixteenth century; it appears that he was born as early as 1512. The same author also mentions his contemporary, John Duvet, called the "Master of the Unicorn;" he engraved religious and allegorical subjects, and in addition to the symbol mentioned, he sometimes marked his prints "D. J." or "J. D." In reference to the early history of engraving in England, we find that it was much associated with the publication of books and maps; notice, for example, Caxton's "Golden Legend," printed in 1483; writers also allude to the copper-plates in "The Birth of Mankind," dedicated to Queen Catherine, and published by Thomas Raynalde in 1540. Bryan likewise mentions the English engraver Geminus, who engraved the copper-plates in an edition of Vesalius's Anatomy, and dedicated the work to Henry VIII. About the year 1550 we find the Italian school of engraving strengthened by a few new names, a dozen possibly; and in this list we have Meldolla, Cremoniensis, Luca di Urbino, Sebastiano d'Ut Val, and Enea Vico: the date on the portrait of Cosmo di Medici, by the last-mentioned, is 1550, and he died about 1570. The contemporary German school became more federal in its character, and if we include a few Flemish and Swiss engravers, we may say that in the middle of the sixteenth century, or a little before 1550, her school was increased by about twenty engravers, whose names have not already been mentioned. To this group belong Leigel, Dirk Van Staren, Peter Mericinus, Zagel, and Jerome Cock. The French engravers of the same period still continued to be few in number; Rene Boiven, the dictionaries inform us, engraved several plates in the style of Cornelius Cort, and some after Il Rosso's designs. Douet, according to Papillon, engraved a woodcut after Andrea del Sarto, and he also speaks of the brothers Xavin as engravers on wood. In reviewing our information on the early history of wood-engraving, we find it difficult to reconcile ourselves to the belief that the neatly executed print of St. Christopher, with the date 1423, and the "block-books" of the fifteenth century, were really the parents of the Art; we would wish, if it were possible, to give credence to the story of the Cunios, and make a collection of woodcuts from their time to the invention of the "block-books." Occasionally we meet with woodcuts executed in so primitive a style as to lead us to infer that they must belong to at least the fourteenth century; but in this opinion we are disappointed, as we almost invariably find by examining the backs that they are portions of printed German books. At present we can only assume that the Art of wood-engraving was practised anterior to the fifteenth century, our only argument in favour of it resting on the existence of a few woodcuts, which are not portions of books, and are sufficiently primitive in type to be classed with the earliest efforts of mural painting; for example, we find the outlines the eighth of an inch thick in figures only ten inches high.

(*To be continued.*)

NOTES FROM ABROAD.

FLORENCE.—The *Società Artistica* of Florence opened its second annual exhibition on the 1st of December in the large exhibition room attached to the studios of the six artists—Signori Spranger, Conti, Vinea, and Professori Cav. Chierici, Bechi, and Cassioli—who form this society. The studios of Mr. Robert Spranger and Signor Tito Conti were open to visitors during the two first days of the exhibition. The pictures this year are more numerous, and quite on a level in point of quality with those exhibited last year. Portrait-painting is well represented by Sig. Gordigiani. One, of a Danish lady, is an excellent likeness and beautiful picture; the finely-drawn features and delicate tints of the flesh being thrown out by the grey-green background, while the present fashion in dress is seized upon in its best manner to add to the picturesque effect of the whole. Two other portraits, also of ladies, are unfinished, but both are marked by the same good likeness, excellent drawing, and delicate colouring. 'Il Passatempo,' by Sig. Vinea, is a small picture representing a lady in a white satin dress playing with a little dog. The background to the figure is a richly-coloured Indian screen. This work shows the artist's usual dexterity of finish, united to brilliancy of colour; while his cavalier and priest in a wine-cellar, called 'La Confessione,' though it would be difficult to determine which of the two individuals most needs confession, shows his usual spirit and power in such small figures, and his feeling for texture displayed in painting their surroundings. The careless expression of the cavalier as he makes his supposed confession of follies, which the sympathies of the old priest, symbolized by a bundle of empty flasks and a newly-tapped barrel, make him loth to condemn in his not very penitent companion, while he covers his difficulty with a pinch of snuff, is characteristic of Sig. Vinea's humour. Sig. Tito Conti, in the same style as Sig. Vinea, exhibits a picture of a lady dressed in white satin bowing low to a small Chinese figure on a pedestal. The title of the picture is 'La Curiosità Chinese.' The lady's dress is a wonder to behold in its pearly softness and graceful folds. Sig. Conti has also a cavalier drinking from a flask of wine, the apparent constant occupation of all cavaliers, though in this case it is only called 'Il Rinfresco.' The coat, hat, and trunk-hose of the cavalier are unmistakably of leather, felt, and velvet respectively. But it is not only texture for which these artists may be admired. The masterly drawing of the figure, and the harmonious colouring throughout their pictures, are equally to be praised. Another class of subjects much in vogue this year in the exhibition are cottage-interiors and their occupants. Of these, the works of Professor Cav. Chierici are the best; but although both he and his followers show much skill in drawing and knowledge of *chiaroscuro*, the colour is always too low in tone for English taste. Among others of the figure-subjects are those by Professor Bechi, a clever and characteristic painter of Roman peasantry in their picturesque costumes, affording so much scope for brilliant colouring, contrasting with their dark, warm complexions. In his 'Amore Campestre,' Sig. Bechi represents a very pleasant-looking and interesting young shepherd

pleading his cause with simple earnestness to a youthful shepherdess, while a large Roman sheep-dog takes care of the flock, which is grazing in the distance. The idea of the picture is well carried out, and the execution displays all the artist's usual ability. Mr. Marshall, a German, though of English origin, exhibits a clever head of an old man, 'Il Venditore di Pesci.' Less perhaps is to be said for the landscapes exhibited than for the figure-pictures. Two or three, however, may be mentioned, amongst which a 'Sunrise on the Gulf of La Spezia,' by Mr. Robert Spranger, member of the *Società Artistica*, whose energy has formed the society and established the exhibition. In this picture a red streak on the horizon is breaking up the grey of the night and heralding the sun, while the sea and rocks in the foreground are still darkened by the shadows of the clouds, which will soon clear as the sun rises. The effect of dawn on the landscape, capitally given, shows a study from nature. Two small sea pieces by Mons. Gudin—one being a beautiful sunny calm, with fishing vessels stealing along under a light breeze, while others, just coming in or preparing to start, are partly hauled up on the sandy beach—are attractive pictures. A large 'Marina,' by Sig. Aivasovsky, a Russian artist, is a striking and impressive picture. It represents a wild sea, on which a ship is tossing, in the light of a pale moon shining through fitful clouds. The sky is well painted, while nothing can be more full of motion than the transparent sea-waves. The dark ship, with its brown sails, is painted with great care, and is admirably drawn. The result is a picture of great merit. Among the other landscape-painters who exhibit their works may be mentioned Mr. W. Bradley, Mr. W. Heath Wilson, and Sig. Cav. Chierici: a cleverly and carefully painted study of a bunch of grapes is contributed by Sig. Giordano. A small room is hung with water-colours, among which are 'A Wild Highland Loch Scene,' by Powell, a drawing by Fripp, and another by Cox. There are also in this room a few etchings by Mr. W. Bradley, full of vigorous effect, combined with much cleverness of execution.

LYONS.—Chambers of Commerce, as a rule, have very few attractions for the connoisseur or the Art-student. That of Lyons, however, is an exception, as it contains a collection of decorative designs on silks or for the use of the weaver, and a perfect museum of oil-pictures, drawings, prints, and Art-objects, calculated to aid the students engaged in designing for silk-decoration, such as no other city in the world possesses. Lyons, which has been for a very long period the chief centre of the silk-manufacture, attained its eminence, and has sustained it, because it has from the beginning seen the importance of fostering this important branch of national industry, not so much by bestowing pecuniary assistance upon her artists, as by furnishing them with those means of instruction which can only be preserved, systematized, and made available by the action of some public body. And it is not too much to say that a chamber of commerce which, like that of Lyons, has seen the value of preserving specimens of every meritorious design which has been worked in silk since the trade sprung up in that city, has done its duty better than any other. In our own country, where thousands are employed in rambling about for new ideas for designs, there is absolutely no museum of designs to consult, and, as a consequence of the want of such a means of instruction and guidance, we know that we are as a people more remarkable for our want of good and tasteful designs for our fabrics, than we are for the production of them. This should not be, and would not be so, certainly to the same extent, if our manufacturing centres, like Lyons, had organized plans of collecting and preserving the products of each succeeding generation for future use and profit. It is impossible to go through and carefully examine the well-organized and admirably kept museum of the Chamber of Commerce of Lyons, without feeling that the prosperity of that most magnificent city is largely due to the intelligent forethought which has conserved the mental and artistic energies of its designers from the earliest to the present times, so as to form a great and easily-studied history of the arts of making and decorating silk-fabrics.

PARIS.—The monument in memory of Theodore Gaultier, the well-known writer upon Art, whose death, in 1872, we recorded at the time, is completed. It is the work of M. Drevet, and is composed of three distinct parts. The pedestal, formed of a huge block of Belgian marble, supports a sarcophagus, decorated with crowns of *immortelles*, a lyre, and other attributes of poetry. On this is seated Calliope, the goddess of poetry and eloquence, holding a bronze medallion-portrait of Gaultier, who, to his other literary qualifications, wrote some poems of much excellence, and was an eloquent speaker. The statue and sarcophagus are of white Italian marble. The monument is in the cemetery of Montmartre, where M. Gaultier was interred.

Of the sum, about £1,934, realised by the exhibition of M. Baudry's decorative pictures for the New Opera House, £80, after all expenses are paid, will be given to the poor of Roche-sur-Yon, the artist's native place, and the balance, about £1,286, to the Society for the Relief of Distressed Painters, Sculptors, and Architects, founded by Baron Taylor.

TURIN.—The *Museo Civile* of this city is not generally known to tourists, but it is well worth a visit. Founded for the purpose of receiving and preserving objects of interest connected with the history of the city, it has, moreover, opened its doors to a wider range of subjects, and contains a good general collection of Art-objects of Italian workmanship, and a gallery of modern pictures. The most notable feature in this museum is the extensive collection of pottery and porcelain made in the numerous manufactories which, early in the last century, existed in and around Turin and Milan, amongst which the most important was that carried on at Vinovo, in Piedmont—an interesting kind, very little known to British collectors, but of which there is in the *Museo Civile* a very large collection, comprising many beautiful and important pieces lent by the Marquis D'Azeglio. The paste of this porcelain is hard and of a delicate texture, decorated both in colours and in plain relief, the raised ornamentation being coloured with great nicety; the objects made in it are often so thin and translucent as to resemble the Oriental egg-shell porcelain. Next in importance to the ceramic series, is that of carved wood, of which there are numerous very fine examples, both ancient and modern; the former are chiefly from churches, and several of them are of great interest. The chief of the modern specimens are the work of the Piedmontese artist, Signor Bozanigo, and are characterized by wonderful delicacy and minuteness of details. They are all of small size; some are figure-subjects, others floral or scrollwork, and all show a skilful treatment which is quite as artistic as it is clever in execution. The enamels are also, though not numerous, worthy of attention, being chiefly of the early Romanesque period, and well-preserved examples. That portion of the museum which is held in the greatest esteem in the locality is the large and well-arranged pre-historic collection, comprising very fine examples of the stone and bronze periods, and of the lake-dwellers, amongst which are several well-preserved canoes; whilst in another department, and in striking contrast to those primitive means of flotation, is an exact model of the Venetian galley of the doges, the *Bucentaur*, one-fourth of the size of the original, made for the use of one of the former kings of Sardinia. This model is worth the attention of artists, and they will find no difficulty in seeing it or any other object in the *Museo Civile*, if they apply to its learned and most courteous director, the Advocate Pio Agodino, Vice-Prefect of Turin.

VENICE.—Towards the close of the past year, the casting of a bronze statue to the illustrious Manin, which is about to be erected in Venice, was successfully accomplished at the Royal Foundry at Monaco. It is the work of Luigi Torro, a Venetian sculptor of eminence. The statue represents Manin standing erect, holding, in his left hand, the decree by which he had declared that Venice should resist to the last. Below the pedestal the lion of St. Mark is introduced. The figure is unquestionably fine and effective in aspect, and will reflect much honour on the artist. Four medals were also struck on the occasion, to be presented to Signor Torro, his son, the Chevalier de Nitto, and to the Commandant Vossi.

THE HISTORY OF THE EUCHARISTIC VESTMENTS.*

BY THE REV. E. L. CUTTS, B.A.

IN the last two numbers of the *Art Journal* we gave a sketch of the history of the official vestments of the clergy from the earliest period at which it can be ascertained that such official vestments were worn, down to the time of the Reformation. We showed how the mediæval vestments were retained to the end of the reign of Henry VIII., and still continued to be worn in the early part of the reign of Edward VI.; and we gave some evidence which led to the belief that, with certain restrictions as to the colour and ornaments of the alb, the old vestments were in use to the very end of the young king's short reign.

We gave an engraving of the monumental brass of Bishop Gooderich, of Ely, who was chancellor in the latter part of Edward's reign—and, on the accession of Mary, was not deprived of his bishopric for the brief remainder of his life—as a fine and interesting example of the full episcopal vestments of that period.

Another illustration of this Reformation period is to be found in the alabaster effigy of Bishop Harman, or Voysey,† of Exeter, at Sutton Coldfield. He was consecrated before the Reformation, in 1519, and died in 1557, in the reign of Queen Mary. He is habited in alb, dalmatic, and chasuble, which reaches down to the knee in front, and is somewhat longer behind; he wears the mitre, and bears the pastoral staff.

At Tideswell, Derbyshire, of a little later date, is a somewhat similar brass of R. Pursglove, a suffragan bishop, consecrated early in the Reformation period, viz. in 1538 A.D.; he held office through the subsequent period till the death of Mary, when he was one of the dignitaries who declined to conform to the changes of the beginning of Elizabeth's reign, and at length died in 1579 A.D. Though dying in the eleventh of Elizabeth, he is habited in alb, dalmatic, and chasuble, with mitre and staff very much in the style of the effigy of Bishop Gooderich.

On the accession of Elizabeth, in order to conciliate the Puritan party, the second Book of Edward VI. was taken as the basis of the new Service Book, some alterations being made in the direction of a return to the observances of the first Book. Among other things, it was ordered that "the minister at the time of the Communion, and at all other times in his ministration, shall use such ornaments in the church as were in use by authority of Parliament in the second year of King Edward VI., according to the Act of Parliament set in the beginning of this book." Of the whole body of the Marian clergy, only 189 abandoned their cures; the rest accepted the new order of things: they had always been accustomed to wear the vestments; then the vestments were in the sacristies of all the churches ready to hand; it is natural to suppose that they would obey the order which directed them to continue to wear them. But the persecutions of Mary's reign had produced in the popular mind an intense hatred of Popery, and of all that savoured of it. The Puritan party, who had procured the rejection of the vestments in the second Book of Edward VI., were now much more influential than they were then; and one of the objects against which they especially inflamed the mind of the people was these ancient



Fig. 1.—*Archbishop Sandys.* A.D. 1588.

vestments, which they held up to hatred as "rags of Popery." Still, it is to be presumed that the numerous body of the clergy who were attached to the ancient principles of the English Reformation would obey the rubric and continue to wear‡ the vestments which, as we have seen, many of them probably had never laid aside. At the consecration of Archbishop Parker, the officiating bishops wore episcopal vestments, and the epistoller and gospeller wore silk copes.

We give here (Fig. 1) a very interesting illustration of this period, from the tomb of Archbishop Sandys, one of the sufferers in the Marian persecution, who was consecrated bishop at the beginning of Elizabeth's reign. He died Archbishop of York, July, 1588 A.D., and lies buried under a noble altar-tomb, in Southwell Minster, Notts. The chasuble is clearly shown, and there is this to be noted in its shape: it is full at the sides and in front it falls unusually low, for even as it is represented gathered up on the arms, it reaches as far as to the instep, while behind it is formed into a train so long that it is brought down to the heels and folded back under the body, reaching up to the middle. Over the shoulders is what we take to be a doctor's hood, forming a kind of short full cape over the shoulders, with the cowl hanging behind. Comparing the chasuble of Gooderich with that of Sandys, it would seem that its shape had been modified, departing from the stiff, scanty ante-Reformation shape, and approaching more nearly to the ample scope and flowing folds of the earlier centuries. Not that every late chasuble had a train; this is clearly the state-robe of an archbishop, appropriately used on his monumental effigy; the present Archbishop of Canterbury, at his enthronization, wore a train carried by pages, as probably his predecessors have done.

In 1564-5 the Queen wrote a formal letter addressed to the Archbishop, complaining that he and his suffragans had allowed to creep into the Church "an open and manifest disorder and offence to the godly-wise and obedient persons, by diversity of opinions, and especially in the external, decent, and lawful rites

* Continued from page 52.

† Engraved in Dugdale's "Warwickshire," vol. ii., p. 917.

‡ The royal letter prefixed to the canons of 1640, hereafter quoted, asserts that this was the case.

and ceremonies to be used in the churches." Whereupon some Advertisements were drawn up (apparently they rested on the authority of the bishops, and did not receive any formal royal sanction), in which a minimum of ritual was ordered; and the bishops tried to enforce it on the Puritan clergy.

We may pass over the Injunctions (A.D. 1559) of Queen Elizabeth, as being superseded by later legislation, and go at once to the Canons of A.D. 1603-4, and those of 1640, which (speaking generally) are still law. The Royal Letters Patent prefixed to the latter canons say: "We are given to understand that many of our subjects, being misled against the rites and ceremonies now used in the Church of England, have lately taken offence at the same, upon an unjust supposal that they are not only contrary to our laws, but also introductive into Popish superstitions; whereas it well appeareth unto us, upon mature consideration, that the said rites and ceremonies which are now so much quarrelled at were not only approved of and used by those learned and godly divines to whom, at the time of Reformation, under King Edward VI., the compiling of the Book of Common Prayer was committed (divers of whom suffered martyrdom in Queen Mary's days), but also again taken up by this whole Church under Elizabeth, and so duly and ordinarily practised for a great part of her reign (within the memory of divers living)." Of the canons of 1603-4, the 24th orders that in all cathedral and collegiate churches, at the celebration of Holy Communion, "the principal minister use a decent cope, and be assisted with the epistoller and gospeller agreeably, according to the advertisements published anno seventh Elizabeth." The Advertisements referred to ordered that "in the administration of the Holy Eucharist the chief person that officiates in cathedral and collegiate churches shall wear a cope, and that those who read the gospel and the epistle shall appear in the same habit." This canon has been declared by the last of a series of conflicting decisions of the Committee of Council to be the law now obligatory on the subject of vestments. But it is still very generally held that an earlier decision of the Privy Council is better law, and is certain to be re-affirmed on the next occasion, which says that the canon has been superseded on this point by the later legislation, which we go on to mention.

At the restoration of the monarchy and Church in 1661, the Prayer Book received its latest revision; the ornaments rubric was retained (with some verbal alteration, which suffices to prove that it was not retained through inadvertence), and this was done under the authority of the Convocations of the two provinces, and was legalised by the Act of Uniformity under which we now live. So it would seem that this latest authority should override the earlier authority of the canons. This ornaments rubric repeats the rule of ritual which has been maintained ever since the time of Elizabeth, legalising the ornaments of the second year of Edward VI.

The case, therefore, stands briefly thus. If the canons are the authority, the cope ought to be used in cathedrals at the celebration of Holy Communion. If the rubric is the authority, the vestment, or cope, and the alb, ought to be used in all churches at the Holy Communion. In fact, the chasuble (vestment) has been disused since the reign of Elizabeth, until it was revived among us a very few years ago.

We have thus traced the history of the chasuble and alb, the "vestment and white alb plain," which, according to the ornaments rubric is to be worn by the minister at Holy Communion. It remains to say a few words about the tunicles, which are ordered to be worn by those of the clergy who help him in his ministration.

The dalmatic was an outer garment introduced from Dalmatia about the third century, in shape like a short wide tunic, with short wide sleeves, worn over the ordinary tunic. Originally a part of ordinary civil dress, it came to be considered as a clerical vestment. It seems to have been first appropriated to the use of the deacons in the Church of Rome, and to have gradually spread from them until, by the early part of the eighth century, it was everywhere recognised as the distinguishing vestment of the deacon. The tunicle was only another form of the dalmatic, perhaps not so highly ornamented, appropriated to the subdeacon. In our old English inventories, &c., the two words seem to be often used indifferently. The shape of the lower part of the dalmatic is clearly seen in several of the illustrations already given in the previous articles.

In the illumination of St. Dunstan, already described from Claudius A iii., there is a smaller figure of an archbishop introduced at his feet, in which the form of the sleeves of the dalmatic is very clearly shown. In the brass of Bishop Goode-rich all the vestments are shown: first the alb, over that the tunicle, with the ends of the stole, then the dalmatic, cut a little shorter in order to show the tunicle under it, and then the chasuble over all. Other illustrations of it may be seen of the end of the thirteenth century, in Royal 2 B vii., at pp. 307, 308, ver.

We turn next to the canons of 1603-4, and to the cope and surplice which are there ordered as the clerical vestments.

The cope seems originally to have been a cloak with a hood, worn for protection out of doors; and it was not until the ninth century that we find it used by the clergy as a vestment; it was therefore of later introduction than any of the previous vestments. When used by the clergy it was regarded especially as a processional vestment, and was worn over the alb and stole; but it came in time to be used in the choir-services, on occasions of high ceremonial. In early examples it is simply a cloak fastened at the breast by a brooch, called in old English a morse, which was often large, and ornamented with enamels and jewels. An example of a Saxon bishop in cope from a MS. pontifical in the Rouen library, will be found engraved in the "Church of our Fathers," vol. ii., p. 24. In the fourteenth and fifteenth centuries the cope was often ornamented with a broad border of very rich embroidery, which fell in two lines down the front of the figure. We give an example of it from a brass at Hitchin, Herts, date C. 1400 A.D.

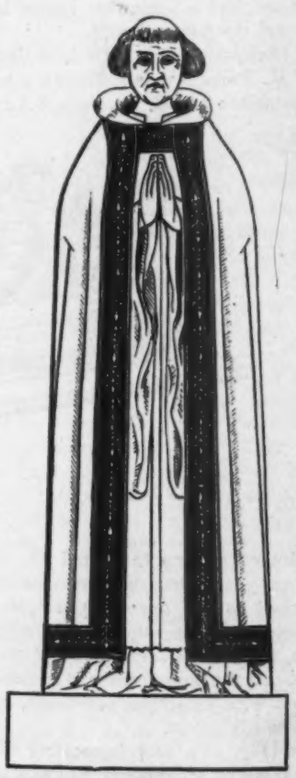


Fig. 2.—Priest in Cope. C. 1400 A.D.

After the Reformation the cope continued to be worn, and indeed has never gone entirely out of use to this day. Taking the year 1534 as the date of the Reformation, the following are among the remaining post-reformation examples of the cope: the

brass of Thomas Dallynson, A.D. 1541, at Clothal, Herts; the brass of Thomas Capp, A.D. 1545, at St. Stephen's, Southgate, Norwich; the brass of John White, A.D. 1548, then Warden of Winchester College, afterwards Bishop, at Winchester College, Hants; the brass of Thomas Magnus, A.D. 1550, at Sessay, Yorks; a brass at Christ Church Cathedral, date A.D. 1557; and another at Magdalen College, Oxford, date A.D. 1558. To these must be added the monumental effigies of Bishop Heton of Ely (died 1609), who wears an alb and cope of the ancient type, with a border of rows of saints under tabernacle-work; of Archbishop Grindal,* who died A.D. 1583; of Archbishop Harsnett, of York, A.D. 1671, at Chigwell, Essex (engraved in Waller's "Brasses");† and of Bishop Creyghton, at Wells, A.D. 1672.

We have seen that in the Elizabethan effigy of Archbishop Sandys the shape of the chasuble had been modified and brought nearer to the ample and dignified shape of the earlier ages; so here the cope has been simplified, and made more after the fashion of the earlier examples. He wears the rochet, or episcopal form of surplice, and over that the gown which is called a chimere, and over that a cope of patterned material, but limp, which the artist has gathered in folds under the right arm; the bishop wears also his mitre, and bears his pastoral staff.

A drawing of the Funeral Procession of Queen Elizabeth published in the "Vetusta Monumenta," gives us a representation of the gentlemen of the Queen's chapel, who are dressed in a long cassock reaching to the ancle, a surplice reaching halfway below the knee, and a cope of rather stiff, ungraceful shape; the costume is finished with a ruff round the neck, and the round hat worn by all gentlemen at that time. Again, in Ashmole's "Order of the Garter," we have an etching, by Hollar, of the procession of the sovereign and knights of the order at the feast of St. George, which affords a view of the clerical costume of the twenty-third year of Charles II. The choristers wear rather short full surplices, over cassocks which reach down to the ground. The vicars of Windsor, the minor canons, and the gentlemen of the chapel at Whitehall wear a long cassock, a surplice, and a cope; the "falling band" which they wear at the neck is the prototype of the "bands" which some of the clergy retain to the present day.

The cope continued to be worn at Durham later than at any other of the cathedrals, viz. till the eighteenth century. The ancient copes are still preserved there. At Westminster also a set of copes is still preserved, and they are used at the coronation of the Sovereign. Our readers will call to mind Archbishop Howley and the other two bishops, all in copes, in the well-known picture of the Coronation of her present Gracious Majesty, whom may God preserve.

The surplice is the most modern of all the clerical vestments. It seems to have been introduced about the eleventh century, and is first mentioned by name in the laws of Edward the Confessor. It was merely a modified form of the alb, being made wider in the sleeve and more ample in the body, that it might more easily and gracefully be worn over the furred gowns or cassocks, which it seems the clergy then began to wear in church for the sake of warmth. There were as many modifications in the fashion of it in the Middle Ages as there are now. Sometimes it falls low round the shoulder, sometimes it comes close up to the neck, sometimes it reaches only a little below the knee, sometimes touches the ground; sometimes the sleeves are short and scanty, sometimes long and ample. It was often worn under the cope, and sufficient indications to show its form will be seen in some of the illustrations already given. We may conclude the series of illustrations with a curious representation from the monumental brass of a rector of Westerham in Kent, who died in 1567, who is habited in a long cassock, a short surplice, and a scarf,* which seems to be the form given at that time to the ancient stole. Much more of antiquarian interest might be written about all these ancient vestments of the clergy; but enough, we hope, has been said to enable the general reader to understand the vestment-question, which stands for judgment before the first day of next July.

We shall not be departing from the *rôle* we have undertaken, of giving an impartial historical outline of the facts of the



Fig. 3.—Brass, Westerham, Kent. A.D. 1567.

case, that our readers may be helped to form for themselves an opinion upon it, if we point out, in conclusion, what is the question upon which they are asked to form an opinion, and what it is not.

It is not whether we shall introduce popish vestments into the Church of England. It is clear, beyond all possibility of dispute, that these clerical vestments, the alb and the chasuble, were in use in the whole Church for centuries before the usurpations and corruptions of popery began.

It is not whether we shall depart from the principles of the English Reformation. The principles of the Reformation were to throw off all popish usurpations and mediæval corruptions, and to return to the standards of doctrine, of discipline, and of ceremonial of the first ages of the Church. The Reformers went back to the great General Councils of the Church as the interpreters of the doctrines of the Bible; if we go back to the same age for our models of clerical costume, we shall find this close surplice called the alb, and this over-vestment called the *planeta* or chasuble, in universal use.

It is not whether we shall introduce vestments which symbolise a peculiar phase of doctrine in the Holy Communion. The vestments in question had been in universal use for at least half a dozen centuries before Transubstantiation, with the corruptions

* Grindal, at the time of his consecration, had scruples about the vestments, but was advised by Peter Martyr not to refuse a bishopric on their account.

† The monumental brasses of Bishop Guest, A.D. 1587, in Salisbury Cathedral, and Bishop Robinson, A.D. 1616, in Carlisle Cathedral, represent them in the modern episcopal costume; the latter holds a pastoral staff.

* Thomas Leman, A.D. 1534, at Castle Acre, engraved by Cotman, is habited in a surplice. Leonard Hurst, A.D. 1560, at Denham, Bucks, is in a cassock, with a short scarf round his neck, engraved by Haines. John Burton, A.D. 1608, at Burgh, Norfolk, is in a Master of Arts gown.

which flowed from it, had ever been heard of. The attempt to give this party meaning to these vestments was not heard of till a dozen years ago, and has no more reality in it than the party meaning which a dozen years before that was given to the surplice *versus* the black gown. If any prejudice could fairly attach to a vestment on such grounds as these, that prejudice would attach to the surplice, whose introduction curiously enough, is exactly coeval with the introduction of the papal supremacy and the doctrine of Transubstantiation.

The question is partly doctrinal, partly æsthetic, partly sentimental.

1. Doctrinal. For the officiating minister to wear a special vestment for the Holy Communion different from that which he uses at daily prayer, undoubtedly symbolises that we regard the one as a more solemn service than the other. The Church has always so regarded it. "The breaking of the bread" and "the prayers" were separate services from the very first day of the existence of the Church of Christ.* The immemorial usage of the Church puts the clergy, together with the laymen, in the choir, to say the daily prayers, all in the decent white garment in which it clothes all who take any special part in divine service; a deacon may be the highest official present to be the mouthpiece of the congregation. But the celebration of the Holy Communion has always been reserved to the second order of the clergy; and it has always been regarded as a more solemn service than the other. Churchmen of all schools will agree on this point; and the use of a special vestment for the clergyman of the second order celebrating this most solemn service of the Church means no more than this.

2. Æsthetic. We have allowed the revived taste of this generation to have its way in the architecture of the church, in the painting of windows and walls, in the sculpture of pulpits and reredoses, in the metal-work of coronæ and lectern and chalice and paten, in hangings and altar-coverings, in the music of the service; and the only thing which it has not touched is the vestments of the clergy. We have put our choirs into surplices; and good taste asks lastly to put the clergy, in the highest of their ministrations, into something to distinguish them from the choirmen; and that the "something" shall be in æsthetic proportion with the architecture, and sculpture, and painting, and metal-work, and music. People find, on consulting their Prayer Books, that there stands an order at the beginning of Morning Prayer that the ornaments of the church and of the clergy, at all times of their ministration, shall continue as they were by authority of Parliament in the second year of Edward VI. The lawyers tell us that this is law, and that the next legal decision is certain to declare it to be so. Shall we wait for that decision, and act upon it if it should so turn out; or shall we, by new legislation, anticipate that decision, and establish a new rule of ritual?

3. Then comes the sentimental view of the question. It is urged—That these are the ancient vestments of the clergy, used universally in the Church of Christ for at least fourteen centuries. Used not in the Roman communion only, but in the Eastern churches, which have always opposed the Roman pretensions; and in Lutheran churches of Sweden, Norway, and Denmark, which threw off the Roman yoke at the same time as ourselves.—That the English Reformers, in throwing off Roman corruptions, were anxiously careful to maintain and assert the continuity of the Reformed Church with the ancient historical Church of Christ in these realms, and its uninterrupted unity with the Church catholic.—That the "vestment and the white alb plain" are the clerical habits of the Church of the great days of the undivided Church—the days of Athanasius and Chrysostom and Augustine: and that they are the vestments of the pure Saxon Church of this country of the days of Bede, and Alfred the Great, and Alcuin, and Ælfric.—That these ancient vestments are part of the heritage, and symbolise the historical *status* of the Reformed Church of England.—That the Church of England has carefully maintained them as her law, though, in the face of sectarian prejudice and popular misunderstanding, she has winked at the neglect of the law for the sake of peace.—That this English communion seems intended by God's providence, by its Catholicity on one hand, and its Protestantism on the other, to be a centre round which the divided Churches may rally?—And that now, when we are effecting a remodelling of our Church, which is to last probably for the next three hundred years, it would be a great misfortune to recede from that standard of primitive doctrine and discipline to which the divided Churches are converging. It is true that this would be a recession only in non-essentials, only in outward garb; but non-essentials have their importance, and it is not unimportant to exhibit to the eyes of the Churches the outward garb of that primitive catholicity, which, by God's great goodness, we have retained.

* See Acts ii. 42.

H.M.S. "GALATEA" ON A CRUISE.

O. W. Brierly, Painter. A. Willmore, Engraver.

THE works of Mr. Brierly have long placed him in the foremost rank of our water-colour painters in the representation of marine subjects, for it is to such that he almost, if not entirely, limits his practice, as evidenced chiefly in the gallery of the Water Colour Society, of which institution he is an Associate Member. When the Duke of Edinburgh sailed in 1867-8, on his first cruise round the world in the *Galatea*, his Royal Highness was accompanied by Mr. Brierly, whose pencil was engaged frequently in depicting the various marine incidents of the voyage. The picture from which the accompanying engraving was executed represents the vessel, a splendid frigate, on her passage from the Cape of Good Hope to Australia, in October, 1867; she experienced some very heavy weather, particularly when nearing the Island of St. Paul's, where the ship was caught in a cyclone, in which she was nearly laid upon her beam-ends, and narrowly escaped the loss of her masts. It seems to be the advent of this incident which suggested to the artist the subject of his picture, for there are in it indications of a storm, and the crew of the *Galatea* are preparing for it by shortening sail.

The picture was painted for the Duke of Edinburgh from a sketch exhibited in 1872-3 at the gallery of the Society of Water Colour Painters. With reference to the sketch, we need only repeat our own remarks after examining it in the gallery:—"In the drawing No. 54, by O. W. Brierly, there is an indescribable poetic grandeur. It represents an English frigate sailing by moonlight under a goodly spread of canvas. We may accept the brave ship as the *Galatea*, and Mr. Brierly has done full honour to her, for there never has been exhibited a more perfect marine-picture of its kind." When we say that the finished work has in it all the excellences of the sketch carried out with more refinement of manipulation, no further commendation of this beautiful picture is necessary.

Mr. Brierly, within the last three or four years, has painted and exhibited some capital historical marine-pictures; such, for example, as 'Blake going on board the *Resolution* off Dover, to take command of the Fleet fitted out against the Dutch, in June, 1652;' 'Magellan discovering the Straits between Patagonia and Terra del Fuego, afterwards called the Straits of Magellan, 1520;' 'Blake, with a Squadron of five Ships, waiting to attack the Royalist Fleet, anchored in the Tagus, under the command of Prince Rupert, 1651;' and 'Drake taking the Spanish Galleon *Capitana*, one of the Armada, to Torbay, on the morning of July 22, 1588;' with others.



C.W. BRIERLY, PINXT

A. WILLMORE, SCULPT

H.M.S. "GALATEA" ON A CRUISE.

LONDON. VIRTUE & Co

BRITISH
6 MA 75
MUSEUM

ART UNDER THE SEATS:*

A FEW WORDS UPON "MISERERES."

By LLEWELLYNN JEWITT, F.S.A.

THE stalls in Norwich Cathedral are sixty-two in number, being intended for the prior, the sub-prior, and sixty monks. They are exceedingly rich and elaborate in character, of the perpendicular period, and probably of the fifteenth century. The misereres are of two periods; those of the earlier part of the fifteenth century being characterized by sharp angles to the ledge or seat, and those of the latter part of the same century by having it rounded at its sides and sinking inwards at the centre. Among the carvings on the south side are a conflict between a lion and a dragon; a rose-tree in flower; a man seated, reading, to the right a shepherd with his flock around him, to the left a group of scholars, two with books and two fighting, and the master taking cakes from a basket; a man and woman, the former with a long girdle, the latter with a rosary; a crowned head; and two men wrestling, with others looking on. In the corporation pew, a large head supported by foliage; a schoolmaster in the



Fig. 18.—*Boston, Lincolnshire.*



Fig. 19.—*Boston, Lincolnshire.*

midst of his scholars, scourging one of them in a very energetic manner; and the singular but not unusual subject of a fox running off with a goose pursued by a woman with a distaff, while, taking advantage of the confusion, a pig feeds from the pot, and sundry domestic utensils are thrown down.

Among those on the north side are a knight in armour; a



Fig. 20.—*Beverley Minster.*



Fig. 21.—*Nantwich, Cheshire.*



Fig. 22.—*Winchester Cathedral.*

huntsman with dogs chasing a stag; a knight and lady, and the arms of Wingfield and Boville (Sir Thomas Wingfield having, in the reign of Edward III., married the heiress of Boville); a knight in armour seated on a lion, and tearing open its jaws with his hands; a man riding on a boar; an owl surrounded by a number of small birds; and a man drinking, upset by a boar.



Fig. 23.—*Boston, Lincolnshire.*



Fig. 24.—*Boston, Lincolnshire.*

In the corporation pew a jester seated on a stag, with dogs about him, holding on to the stag's horn by his right hand, while in his left he holds a rabbit; a castle; and a monkey wheeling another in a wheelbarrow. These are a few of the more notable of this very interesting series in Norwich Cathedral.

* Continued from page 56.

At Gloucester are sixty stalls, and they are of a very rich and interesting character. Among them is a knight dismounted from his caparisoned horse, overcoming with his sword a giant armed with a club; a man and woman in loving embrace; and a horse attacked by a ferocious long-tailed animal. Those at Winchester, sixty in number, the upper row of which are under canopies of the most elegant design and exquisite workmanship, are rich in the extreme.*

At Worcester the series is of unusual interest; the stalls to which they belonged were put up in 1397, and although a century and a half later new canopy-work was placed above the stalls, the misereres were retained. With reprehensible taste they were



Fig. 25.—St. Mary's, Beverley.



Fig. 26.—Ludlow, Shropshire.

removed in the beginning of the present century, and formed into a cornice on the organ-screen, where they remained until within the past few years, when they were wisely restored to their original position. Among the subjects are some singular representations of domestic incidents, scenes and occupations in husbandry, illustrations of mediæval romance, and scriptural and other subjects. One, engraved on Fig. 12, exhibits an old man wrapped up in a coat, with cape and gloves, seated before a



Fig. 27.—Winchester Cathedral.



Fig. 28.—Winchester Cathedral.



Fig. 29.—Winchester Cathedral.

fire. He has taken off his boots and is warming his feet, while with his right hand he is stirring something he is cooking in a three-legged pot on the fire. One of the lesser side-subjects represents two flitches of bacon; and the other a cat which, like its master, is sitting up enjoying the warmth of the fire. Another has a man apparently playing on a flute. Another represents a butcher in cap, pointed shoes, and apron, killing an ox, which he is striking while it is in a *couchant* position, with an axe.



Fig. 30.—Sherborne Minster.



Fig. 31.—Worcester Cathedral.

Another shows a husbandman sowing grain; he has his seed-basket slung over his shoulder, while on each side of him is a larger basket standing on the ground. The side-subjects are, with characteristic drollery, two birds, the one flying towards him, and the other down to the ground, as if, with the natural instinct of its kind, to peck the seed the man has sown.

Another has, for its principal subject, a huntsman winding his horn, which encircles his body; and for its sides two eagles

* The number of stalls in different English cathedrals, appears, according to Walcott, to be: at Chichester 40, Exeter 51, Lincoln 62, Winchester 60, Worcester 52, Hereford 60, Gloucester 60, Carlisle 46, Ripon 32, Norwich 62, Chester 48, Manchester 30, and so on.

displayed. Another has three husbandmen reaping corn with sickles of the same form as we yet use; on each side are three sheaves of corn. Another has three husbandmen, who were probably represented originally as tilling the ground; but their implements are broken off; the side-subjects are nondescript figures of angels playing, the one a violin, the other a dulcimer. Another bears in the centre a group of three husbandmen with scythes, one of the side-subjects being two admirable examples of mediæval satire. In one the hare, as is common in this species of illustration, has turned master, and is



Fig. 32.—Sherborne Minster.



Fig. 33.—Sherborne Minster.

seated on his quondam foe, the dog; and in the other a wolf, disguised as a monk, is apparently saying grace over a sheep's head on a draped table before him. On another is a swineherd with pigs, for whom he is beating down acorns with a staff. Analogous to this is one bearing a sow with five little sucking-pigs. Another has a man and woman side by side; the woman with distaff and spindle, the man digging with a spade.

Among the other subjects are a crowned lion; a boar; an angel seated beneath a richly crocketed canopy, playing a violin; a man, wearing a cloak and sword, grasping branches of roses;



Fig. 34.—Boston, Lincolnshire.



Fig. 35.—Boston, Lincolnshire.

the Circumcision, and Christ in the Temple; a monk seated in front of a lectern, writing, with side-subjects of a youth gathering fruit, and a sportsman with rabbits and dog in burrows, and a rabbit over his shoulder; a scene at a tournament, in which one of the knights is being unhorsed by his opponent, and a taborer behind him is falling in affright, while behind the victorious knight a trumpeter is blowing lustily on his instrument; a knight, bearing on his shield a bear *sejant*, and battling with two grotesques; two subjects of Abraham and Isaac; the Temptation; the expulsion from Paradise; an elegantly canopied



Fig. 36.—Wellingborough, Northamptonshire.



Fig. 37.—Ely Cathedral.



Fig. 38.—Henry VII.'s Chapel, Westminster Abbey.

group of the Judgment of Solomon; a figure seated on a lion; a hawking subject; several animals, and monsters; and a nude woman enveloped in a net, seated on a goat, holding its horn in her right hand (Fig. 15) and a rabbit held under her left arm.

At Boston, in Lincolnshire, is a remarkable series of misereres, which have been carefully examined and described by the Venerable Archdeacon Trollope, to whom I am indebted for the engravings of some of the more curious. These misereres are sixty-four in number, viz. three on each side at the west end of the chancel, eighteen upper ones on the south side, and twenty

on the north side. In front of these, and a little below them, are twenty others, arranged in two blocks of five on each side, but not extending so far eastward as those above them. The return-stalls are of an earlier character than the others, and the carvings are rather richer and finer, the remainder are alike, except as to their carved details; and all were probably executed during the last quarter of the fourteenth century. These misereres, from the variety of their character and the excellence of their execution, constitute one of the finest and most interesting series in England. Among the subjects are some of peculiar interest. Prominent among these is an illustration of a mediæval romance which was popular in the fourteenth century. This carving (Fig. 6) represents the front of a castle flanked by four circular turrets, provided with archery slits, and surmounted throughout by embattled parapets. On each side is a most dangerously large round-headed window, and in the middle a similar large arched doorway, through which a stout horse with a club tail has partly entered, when the portcullis descends upon its hind quarters. This represents an incident in the life of Sir Yvain, when, in hot pursuit of the knight of the *bacsin* (perhaps basinet), he galloped over a drawbridge after him, and the portcullis, dropping upon his unfortunate steed, cut it in half, while he escaped—according to a French romance of the latter half of the twelfth century, derived from an earlier source. (See Ritson's *Metrical Romances*, vol. i., p. 29.)

"Than fel the portculis on one
Through sadel and stede it smote al down
His horse of his heles it schure."

Thus he and half his horse were helplessly sprawling within the castle-entrance, and it seemed to be all over with him, when he was rescued by a damsel, called Lurit, who enabled him to escape through a door between the two gates of the castle. Perhaps this wonderful adventure in later times suggested one of the marvellous incidents in the life of Baron Munchausen. Only one side-subject remains; it is the entrance of a castle, or barbican, corresponding with the central one. Another (Fig. 51) bears a knight on horseback armed *cap-a-pie*, bending backward over his steed, with a horseshoe in his right hand. This perhaps displays a feat of some hero of romance who was able to pick up such objects from the ground without dismounting, and while his horse was in motion; or it may bear some allusion to the family of Ferrars. Another (Fig. 50) has a knight on horseback, fully armed, bending down and charging a wyvern with his lance, whose head he has thrust into the monster's mouth. The scalloped tassels of the knight's armour, his enormous rowel spurs, and the horse's trappings, are noticeable, as is a grotesque head over the tail of the horse. Another is a knight kneeling on one knee, and thrusting his sword into the breast of a griffin, who placidly submits to this operation, apparently without any inconvenience. At the sides are eagles picking at some object in their talons. Another has a prostrate unicorn held down by a man on the right, while a knight with a thick staff in his hand is vaulting upon its back. And another (Fig. 43) has St. George on foot, bestriding a dragon of formidable size, and thrusting his lance into his mouth—the dragon making no apparent resistance to this daring and serious operation. Another has the ordinary emblem of Christian charity, a pelican feeding her young in a nest below.

(To be continued.)

REPORTS ON THE VIENNA UNIVERSAL EXHIBITION OF 1873.

FOUR portly Blue-books have been presented to Parliament, by command of her Majesty, containing reports on the Vienna Universal Exhibition of 1873. The full details of information which they contain is such as to account for the delay of their publication. The temporary interest of that brilliant gathering may be said to have subsided. But the contribution now made to the literature of Industrial Art is of great value. Nothing to compare with it, as a whole, has issued from the press in this country since the series of reports on the last International Exhibition in Paris.

Industry, rather than Art, is the subject chiefly illustrated by the Reports in question. They deal, first, with the subjects of colonial produce, and raw materials; and then proceed to discuss machine-tools, textile and other machinery, stationary and portable engines, agricultural machinery, and small arms. Under these heads the technical papers on special sections of the exhibition will, perhaps, be more valued than the more general reports. Most of these appertain rather to subjects of interest to the mechanical engineer than to matters proper to our own columns. Printing machinery and wood-working machinery, however, are two points bearing on the province of Art. Mineral fuel is a subject of very general interest, as well as of no small importance to the Art manufacturer.

The third part of the Reports contains a paper by Professor Archer, on the influence of international exhibitions; and a lengthy Report, by Sir Digby Wyatt, on the characteristic features of the buildings of the Vienna Exhibition of 1873, as compared with the buildings erected for previous international exhibitions. We then approach a subject more familiar to our readers, in the Report on pottery and porcelain, by Professor Archer, the Director of the Edinburgh Museum of Science and Art; followed by a Report on glass, by the same writer. Mr. A. H. Mounsey, Secretary to Her Majesty's Embassy at Vienna, contributes a Report on small wares and fancy goods, under which very comprehensive class no fewer than one thousand three hundred and eighty-seven exhibitors, from twenty-four different countries, competed for the prize. A Report on educational appliances, by the Rev. J. G. C. Fussel, is illustrated by an admirable tinted map, showing, by the different depths of shade, the percentage of children, of school-age, actually attending the schools in each school-district of Hungary during the year 1871. As Mr. Fussel is an inspector of schools, we sincerely hope that he will not rest without providing us with charts of the same description for this country. The method of illustration employed is one that enables the observer to lay his finger in a moment on the most educated and on the least educated districts; and is an admirable example of the manner in which the outcome of careful statistical detail can be taken in at a single glance. Another map shows, by dots of different forms and colours, the position of each of the *Gymnasia*, *Realschulen*, and training-schools for masters and mistresses, throughout Hungary; further distinguishing the state, commercial, and private establishments, and those belonging to eight different religious sects.

The fourth part contains Reports on wine and beer, and on food products; on international horse and cattle shows, and on international congresses; on the subject of patents, of yarn, and of flax. A Report, by Mr. E. C. Bowra, on the objects of Chinese manufacture suited to English markets, exhibited at the Vienna Exhibition, which closes the list, is one of the most valuable papers of the entire series. From this we abstract an account of the present method of pursuing what was formerly thought to be a lost art, that of *cloisonné* enamel.

This species of delicate Art-work attained its highest perfection some generations since. It is, however, still practised at Pekin; and the productions of the present day are said to be not greatly inferior to those of the best periods of the Art. The method of preparation is no longer a trade-secret; but, as it is very little known in England, the account will be perused with interest. The vase, or other object, which it is intended to enamel, is shaped out of a thin sheet of red copper. Upon this the design, whether flowers, animals, or geometric patterns, is traced with a

metallic point; a narrow ribbon of copper is then bent and twisted, so as to follow the lines traced by the artist, and is soldered in place to the vase by silver solder. Finely-powdered enamel, of various colours, melting at a comparatively low temperature, is made into a paste with mucilaginous water, and is applied, by a pencil, to the spaces formed by the convolutions of the copper band. When the entire vase is thus covered, it is dried before a slow fire, and then subjected to great heat, which melts the enamel, and causes it to swell and fill up the *cloisons*, or small compartments, from which this style of enamelling takes its name. Of course much of the excellence of the work depends on the accurate knowledge, on the part of the workman, of the mode in which each separate colour behaves under the influence of heat: not only are the tints of the molten enamel often very different from those of the mixture before firing, but the white and yellow enamels shrink considerably when melted, and require to be enamelled a second and even a third time, in order to fill up the space thus left vacant. The process of firing is repeated after each application of enamel, and the final operations consist in the smoothing and polishing of the surface of the vase, and in washing the edge of the copper-ribbon with a mercurial amalgam. The process has been introduced into France with some success; but the art is too costly and laborious to become readily naturalised in Europe, and the French artists have now abandoned any further competition with the Chinese workers in *cloisonné*.

The Report, by Carl Haas, on the metal wares exhibited by Great Britain and her colonies, contains a valuable note on the colouring of gold and silver practised in Ceylon. Objects in jewellery made of gold are, when completed, heated and placed in a solution of salt; the quantity of solution used being just enough to cover the article. The gold turns white under this treatment, and is cleaned by rubbing with soft white sand. It is then placed in solutions of salt and alum, and alum and saltpetre, which are evaporated by heat, leaving the gold of a yellow tint. It is then dipped in water, and again cleaned with white sand; and, after a repetition of the process, is polished. The tint of colour required is varied by means of an acid solution of Gorga fruit, or tamarind, mixed with a small quantity of brimstone. The process with regard to silver is similar, with the exception that lime is substituted for sulphur.

Our fair readers who have sufficient artistic taste to adopt the graceful shadow of the large Rubens hat, will be glad to hear of a new branch of industry, which is attaining no small importance in the Cape Colony, under the name of "ostrich farming." The prices of the feathers of this bird, so long prized for court ceremonials, vary to an extraordinary extent. The very best white feathers, known as "bloods," fetch as much as £47 10s. per pound, being nearly their weight in gold. The inferior feathers, known as "drab clusters," may be purchased for twenty-nine shillings per pound.

In the first part of the Report are contained the Royal Commission; Report of H.M. Commissioners to the Secretary of the Home Department; Lists of Commissioners, Jurors, and Executive Staff; of firms who lent objects for use; of industrial exhibitions; index of exhibited objects; drawings of medals awarded, and table of awards to Great Britain by the international jury. Translations of the Programme of the Imperial Commission, of the Austrian tariff, and of extracts from Austrian Reports relating to objects contributed by British exhibitors, are also to be found in this part.

The Royal Commissioners conclude their Report by a high and much merited tribute of gratitude to the Secretary of the Commission, Mr. Philip Cunliffe Owen, whose tact and indefatigable industry contributed, they state, in no small degree, to the successful issue of their labours. All those with whom Mr. Owen's official position brought him into contact are said, by the English Commissioners, to share their views on this head; and nothing can be more gratifying than the universal consent of praise bestowed on the new Director of South Kensington, upon whom the Queen has recently been pleased to confer the Companionship of the Bath, an honour right well bestowed.

ON THE PROGRESS OF OUR ART-INDUSTRIES.

By PROFESSOR ARCHER,

President of the Royal Scottish Society of Arts, F.R.S.E., F.S.A.S., Director of the Museum of Science and Art, Edinburgh.

TILERIES.

THE Fenton Tileworks of Mr. Robert Minton Taylor, situated a short distance from Stoke-uponTrent, have attained a high position in a short time, by the manufacture of tiles for floors and for mural decoration. This is no small thing to say when it is considered that he has a most powerful competitor in the great parent firm of Minton, Hollins, & Co., in Stoke. We hoped to have had an opportunity of inspecting their works ere this, but arrived as they closed at mid-day on a Saturday, and had to postpone it for another occasion. If we look back to the introduction of the modern process of making encaustic tiles, we shall find that we owe the Art of making them by machinery, and so bringing them within reach of the general public, to the combined talents and ingenuity of the late Mr. Herbert Minton and James Nasmyth; the latter furnishing the mechanical, and the former the technical skill required: and although this manufacture has now spread all over Europe, and in this country has attained to very great proportions, it only dates back about five-and-twenty years. Mr. Herbert Minton was the first who saw that comparatively dry clay in a pulverised state could be made into bricks or tiles ready for the kiln, without the tedious and often unsuccessful process of drying them, when made of wet clay, by exposure to the atmosphere; but even the acute genius of that eminent potter did not, it is presumed, see that his invention would ever be used in forming the complex projectiles used in our modern arms of precision; nevertheless, one of the most ingenious contrivances in making conical bullets for rifles has been the substituting, for the small turned disc of hard wood, which was formerly inserted into the base of the bullet, one of compressed pulverised clay, which is made with great rapidity and cheapness by a process exactly copied from that patented by Nasmyth and Minton in April, 1851. It is impossible to overrate the value of such inventions, because, as in the instance before us, it led immediately to an improvement in the decoration of our dwelling-houses, both economically and æsthetically, and was eagerly taken up and improved upon; and the original idea of floor-tiles was quickly extended, and mural and other decorations soon followed as a matter of course; while, as the material is all but imperishable, a great national saving is the result—for perishable wood-flooring and costly and unwholesome floorcloth will never be again employed where durability and cleanliness are preferred to an apparent cheapness. Few among the competitors for public favour in this direction have been more successful than Mr. Robert Minton Taylor, of Fenton, who, brought up in the original manufactory of his eminent relatives at Stoke, has had a thorough training in all the technical details which are necessary to insure a durable as well as a beautiful object; for clay is a very capricious material to deal with, and though apparently

differing little or nothing in various localities, is found to produce, when worked and burned, every range of hardness, from a very friable brick, to a tile as compact and hard almost as flint. Moreover, even with the same kind of clay, much skill and knowledge of its peculiarities is necessary to insure uniform results; and if different kinds have to be united in one tile, as is generally the case when designs are to be carried out, then a knowledge is required of the different degrees of shrinkage, otherwise the tile would be so warped when fired that it would be useless. Any one who will take the trouble to examine a good encaustic tile will find the body is made up usually of three layers of clay—two of one kind, and the other of another kind placed between them; this sandwich-like construction being necessary to prevent warping. Besides the encaustic tile, the decorative mural tiles in various styles have become great favourites with architects and builders, both for external and internal decoration. These are usually uniform in the body, and are decorated with embossed or other surface decoration. In this class Mr. R. M. Taylor has been eminently successful, his designs being usually very chaste and nicely toned.

A careful examination of the works at Fenton gave us great pleasure, from their being almost entirely new, and containing every modern improvement for producing all the various styles now in demand, and from the novelty of some of the processes—the newest of which is a modification of the patent of Messrs. Malkin, Edge, & Co., for making complex encaustic patterns on the dry-clay system. In order to describe this, we must suppose for a sample-pattern, say a central red circular spot, surrounded by a space of buff, in form of a rose, on a black ground, with buff floral ornaments in each corner of the tile. We have here three colours—red, buff, and black, the last forming the field of the design. The workman begins by placing exactly on a table, under a press, a brass plate, about the sixteenth of an inch thick and exactly the size of the intended tile. In the centre of this plate is a perforation, corresponding to the red spot; into this he pours a little pulverised, but not absolutely dry, clay, and with a *sharp-edge* strikes off any superfluous material; then he takes a piece of zinc, of the same size and thickness as the plate of brass, but, instead of being perforated, it has a projection in the centre, which fits, with the greatest nicety and ease, into the hole in the brass plate. When properly adjusted, he brings the lever of his press to bear upon the upper surface of the zinc, which, as it sinks into the perforation in the brass, presses the clay contained therein, and the two plates are removed by hand, leaving the compressed disc of clay in its central position. The next process is to take another brass plate, in which the perforations represent the buff parts of the pattern; and another zinc plate has the counterparts in relief, so that they fit exactly into one another. The brass plate, adjusted by proper guides, is then laid on the table, with the previously deposited and compressed spot of red clay in the centre, the open parts are filled with clay which burns to a buff colour, and the surface is levelled and cleared of any surplus clay; the zinc plate is applied, and the lever brought to bear upon it as before, and with the same result, leaving exact figures of hard, compressed clay exactly where intended. A strong iron form is then placed so as to surround the pattern, its sides being two or three times the depth of the complete tile, and it is filled up with the powdered clay, to form the body or black part; a plunger is brought down by the action of a horizontal wheel and screw, exactly as in striking medals, and the loose clay is compressed upon the previously formed pattern in such a manner as to be perfectly homogeneous in texture. After the edges are dressed, it is then ready for the kiln. In this way numerous very beautiful patterns, with a great variety of colours, are formed; but it requires a superior class of workmen to use with sufficient care mechanical arrangements depending upon such very accurate fitting of the various parts.

The old wet-clay process is carried to great perfection in these works, and, owing to the great beauty of the coloured slips employed to form the designs, the tiles so made have a remarkably rich and soft effect when laid. Of the artistic merit of most of the designs it is difficult to speak, without having illustrations to back the praise to which they are richly entitled; they are certainly quite unsurpassed by any we have yet seen. Of mural tiles, especially those for the decoration of fireplaces, there is a very extensive display in the showroom, including beautiful small squares in six or seven different coloured body-clays, both glazed and unglazed. Panel-tiles, of elegant embossed designs, decorated with coloured slips and glazed, and with embossed white figures, covered by coloured, transparent glazes, are many of them most elaborate and highly ornamental. In all, the colours are very pure and brilliant; and the undertones, which are numerous in the best designs, are rich, but subdued. Considering the great durability and cleanliness of such glazed tiles as this and other works now make with such facility, it is a wonder they are not more generally used in brick buildings for external decoration, as the painted and glazed tiles are in Portugal; they would gladden the eyes of wanderers in that dreary waste of bricks which constitutes our metropolis, as the floating masses of bright seaweed brighten up the surface of the great ocean itself.

THE ROYAL ACADEMY.

EXHIBITION OF WORKS BY OLD MASTERS.

IT is not to be supposed that the resources upon which the Academy draws, in forming these winter exhibitions, will prove inexhaustible. The genuine works of Old Masters are numbered. And although the great houses of England have long hidden away almost unknown treasures, the time must come when even these stores shall have been fully ransacked. There are already signs that the wealth accessible to the managers of these exhibitions is growing less. We do not find in the present collection the same rich material which characterised the first efforts in this direction—a fact which is in part an advantage to the student, who is apt to be bewildered amid a mass of works of different schools, and who thus often misses the excellence of paintings of less striking pretensions. There is enough in the show for the year to serve all the ends the Academy has in view; and it is rather an advantage to the usefulness of these collections, that an undue strain is not made to render the exhibition a mere brilliant witness of the wealth of English collectors. A single genuine example is enough to prove the power over decorative design possessed by the Italian painters of the *Quatrocento*, and paintings like two portraits by Tintoretto, here exhibited, serve to set forth with decisive conviction the strength of the great Venetian artists of the sixteenth century.

We shall find, as we follow the catalogue in detail, that this year's collection is especially remarkable for the evidence it affords of the growth of the English school; but, accepting for the present the historic sequence of the different schools, we shall proceed at once to Gallery No. IV., which contains the few specimens of early Italian Art.

Here the earlier efforts of the Florentine painters occupy the greater space. Two large and important works, lent by Mr. Fuller Maitland, deserve immediate attention, as well from their assumed authorship as from intrinsic merits of design. The one (181) attributed to Cosimo Rosselli, represents a mystic composition of the Saviour coming in his glory. The figure of Christ, of large size, and occupying a space in the design perhaps too

great for decorative beauty, is presented in a robe richly jewelled, and with his hands still extended upon the Cross. His right foot rests upon the cup, and about Him, at the base of the picture, are the forms of four saints in adoration. Behind the central figure is the gold-tinted nimbus, supported on either side by two angels, skilfully drawn, and inhabited by numerous cherub faces of varied expression. Of the picture as a whole, it may be said that we find less of imaginative power than of technical worth in separate parts. The composition, in its first impression, is overburdened by costume; the painter has evidently been dominated by the ecclesiastical requirements of the work, and his genius has not sufficed to render these elements subordinate to a single pictorial scheme. Nevertheless, there is enough here of patient labour and right choice of colour to fix the attention of the student, and we may recognise beneath its archaic form qualities of workmanship for which, in subsequent epochs of the Art, we shall look in vain. As compared with the second picture referred to, this example is specially noteworthy for its admirable state of preservation. To the other we find the great name of Fra Angelico affixed, and although there are qualities in the picture which justify the attribution, certain obvious restorations take much from its present interest and value. A passion of worship, such as Angelico loved to interpret, is recorded in the faces of the two saints who kneel before the re-arisen Virgin; but her face has lost, if it ever possessed, the spirit of his Art; and in the forms of the angels around her, the management of drapery, as well as the treatment of expression, lacks something of serious beauty. In looking at the design of the picture, apart from the merits or defects of its execution, we are conscious of a master's power, in the management of his material and the skilful balance of harmonious colour. But of the decorative period of Florentine Art, there is one example that calls for no modified praise—a small picture of the 'Virgin and Child with Angels' (185), by Fra Filippo Lippi, lent by Mr. Graham, forms one of the undoubted gems of the collection. The painter's decisive individuality may be traced in the selection of very human types in the faces of the boy-angels who crowd around the Virgin. A look of curiosity, that is half mischievous and wholly natural, lights up their countenances, and lends a living force to the splendid and ordered pattern of design of which they form a part. Above the Virgin's head sweet Florentine roses grow against a space of peaceful sky, and, still higher, a golden nimbus hangs between the drapery of two golden curtains. On either side, the angel's wings, also golden, reach up to unite the two parts of the picture. Looked at from a distance, the whole upper portion of the panel is a solid mass of gold, and it is only as we approach more closely that the delicate forms of angel-wings stand out and mark themselves with perfect tracery of feathers. And that the painter could submit his strong naturalism to the needs of design is proved sufficiently by the use to which he puts the curling hair of the three small angel-heads, so toning it as to render the yellow locks a link for the eye to connect the strong positive colours of the Virgin's robe with the yet more powerful colour of the gold above.

Still dealing with the Florentine school, we may draw attention to the "Figure of a Man on a Ladder" (177), set down as of uncertain authorship, but which may be safely attributed to Luca Signorelli. The study forms part of a composition for a Descent from the Cross, and is noteworthy for the individuality of the head, strongly realised by the painter, as well as for the skill shown over a difficult attitude. This gift of individuality in the treatment of the face, which remains as a characteristic of the Florentine school, is manifest in a specimen of direct portraiture by Ghirlandaio. Count Sassetti, the patron of the painter, and his son (188), are grouped together with a grace of design not often to be found in portrait-painting. A beautiful Florentine landscape of water and distant hills is the background, against which the firm lines of the man's face is traced, while by his side the boy's face, perfectly revealed, is given in profile. For colour—grave and yet graceful, for arrangement of the composition, and for power of realising qualities that go to make up the individuality of a face, this work yields to no specimen of portraiture in the exhibition, whatever the school in which it is produced. Before leaving this room we must mention a 'Virgin and Child' (182), by Carlo Crivelli, a splendid specimen of early Venetian colour; a very beautiful portrait of a young man (186), attributed to Gian Bellini; 'The Virgin and Child' (189), a composition of simplicity and pathos, by Filippino Lippi; and a characteristic work (162) by Dosso Dossi, a master whose works are few. There are, besides, a picture of St. Sebastian (178), attributed to Raphael, but without sufficient intrinsic merit to support the assumption; 'An imaginary Portrait of William Tell,' by Hans Holbein (167), of which we may say that it certainly is not William Tell, and probably is not by Holbein; 'The Garden of Souls' (173), set down by its owner as Early Venetian, but with an arrangement of drapery in the figures showing clearly that the picture must have been painted when classic models had already been studied; 'The Flight into Egypt' (183), surely not by Andrew Mantegna, to whom it is given in the catalogue; and a 'Baptism of Christ' (190), set down to Luini, and just as surely not by him.

In the large gallery are collected such examples as were forthcoming of the supreme epoch of Italian Art. There are a number of Titians, of which one at least is genuine and beautiful. 'Diana and Actæon' (117) is a sketch for the larger picture in the Bridgewater collection, and is in all respects a very remarkable example of the painter's latest manner. The figures are luxuriously grouped, and the colour is full of sunlight that plays deliciously over the limbs of Diana and her attendant nymphs. A landscape (127) is also a work of great beauty, whether by Titian or not; and the same comment, though with something of qualification, may be given to 'The Triumph of Love' (126), lent by Mr. Graham. 'The Disciples at Emmaus' (125) is probably by a pupil of Titian, who has slightly varied the master's composition, now to be seen in the Louvre; and 'The finished study for the Peter Martyr' (120) is, we think, to be looked upon rather in the light of a clever copy of the great picture destroyed in 1866. This may be partly surmised from a comparison of the work with a drawing by Titian now in the British Museum. The drawing differs in details from the picture, but this "finished study" is so minutely faithful to the picture that it suggests rather the hand of the copyist than of a master. The Venetian school is best represented by two very fine portraits by Tintoretto. These senators, richly robed, have a grave dignity about them, not, however, to be gained by any richness of apparel. The painter has known how to exhibit the highest and worthiest truth of his subject, and has so managed his work as to grant to the character of the sitter something of the order and harmony of the design. Note, for instance, in (129) with what magnificent effect of Art the deep crimson robe, rich but grave, is set against the venerable head and harmonized with the grey beard, and observe also how in the gesture of the upraised hand something of dramatic vitality is given to the portrait. There are also in this gallery, by Tintoretto, two pictorial designs; the one 'A Deposition' (128), gracefully treated, but monotonous in its present effect of colour, and the other of 'Jupiter nursed by the Melissine Nymphs.' On the same wall portraiture is represented by two splendid specimens of Velasquez's art, one of which (132) is of the finest quality of colour. In this gallery, too, are the specimens of the Dutch and Flemish schools. Several portraits by Vandyck fairly represent that master. One, called 'A portrait of an Artist' (141), is full of movement, painted in a style of nervous and delicate force which seems admirably to accord with the impression of the features of the sitter. Other pictures by the same master are the full-length of the Earl of Strafford (111), a very admirable work, and the portrait of the Duchess of Savoy, noteworthy for its grand and effective colouring; here, too, is Vandyck's portrait of Archbishop Laud (113), and of the Marquis of Montrose (115). At the end of the room hangs a large picture by Rubens (110), 'The Conversion of St. Paul,' which combines the rich confusion and riot of colour with the animated movement in design peculiar to this master. Such work, with its great gifts and still greater display, is

strangely in contrast with the quiet art of Rembrandt, as shown in the portrait of an old lady (157), lent by the Earl of Yarborough, where the patient truth of the painter's art is the best possible means to interpret the patience and pathos in the face of the sitter. Two other Rembrandts do not give so much cause for satisfaction, and one at least does not by any means convince us of its authenticity. The portrait of Frank Hals (142), lent by her Majesty, is a spirited example of a spirited master; and we may further note in the way of portraiture the Earl of Essex (161), by Sir Antonio More.

The collection of works by masters of the English school is of more than average excellence. Maclise and Callcott are the two painters selected for specially full representation, but besides these names are to be found many another which has helped to keep alive the spirit of English Art. The portraits of Sir Joshua Reynolds and Gainsborough are numerous and admirable. Hogarth is well represented both in portrait as in other departments of his art; and such notable landscape-painters as Cotman, Cox, Old Crome, and Turner are present in their finest examples: among whose works may be specially noted, 'Rhyl,' by D. Cox, a noble picture, lent by Mr. A. Levy; Collins's 'Prawn-Catchers,' the property of K. D. Hodgson, Esq., M.P.; 'Carreg-Cennen Castle, South Wales,' D. Cox, also lent by Mr. A. Levy; 'Oaks, with a White Heifer,' Old Crome, lent by Fuller Maitland; 'The Pollard Oak,' by the same painter, lent by the Right Hon. E. P. Bouverie. Then by Hogarth is his famous 'Roast Beef at Calais Gate,' lent by H. W. F. Bolckow, Esq., M.P.; and his 'Examination of the Recruits before the Justices Shallow and Silence,' the property of the same gentleman. Turner shows magnificently in his 'Sunset at the Mouth of the Thames,' lent by Mr. W. Wells; and gloriously and grandly in his 'Wreck of the *Minotaur*,' lent by the Earl of Yarborough. But English painters are now in little danger of neglect. Their works are in immediate sympathy with those who visit the gallery, and we have therefore devoted ourselves chiefly to the pictures of other schools.

THE WATER-COLOUR SOCIETY.

WINTER EXHIBITION.

THE present exhibition of sketches and studies has been delayed somewhat beyond its usual time, by some structural alteration in the premises of the society. A new entrance and a new staircase now seem to render the building outwardly more important; and it is a satisfaction to find the pictorial contents of the gallery fully support this increased dignity of external appearance. This seems to us to be the best *winter*-collection that has been presented for some time. Some good names are absent from the catalogue, but gaps thus made are supplied by the energy and talent of younger members, whose works are this season prominent among the excellent features of the room. Moreover, Mr. Fred Walker, who has been some time absent, refreshes our admiration of his pictures by a very charming study of a cottage-interior, with two figures leaning from the window (326); a work that shows how far the master of this particular style is still ahead of all followers. The scale of the design is small, but the perception of grace of line and beauty of colour is so delicate that no element is lost, and the little picture impresses us with a force and refinement of style not to be rivalled elsewhere. Of the landscape contributions, those of Mr. Hale attract particular attention, by the artist's ordered and symmetric vision of his subject, and the confident executive method in which each conception is realised. 'Swansea Bay' (5), is a delightful sketch of ships in smooth water, carefully and even precisely drawn, and yet overspread with the warmth and light of things seen and realised with atmospheric truth. Another of Mr. Hale's contributions, equally admirable, and with a still stronger impression of the reality it imitates, is a study for a drawing (193), containing a very beautiful passage of sunlit, quiet water. Mere studies, taken direct from nature, are becoming rarer in these winter-exhibitions, notwithstanding their avowed object in this direction. We have already mentioned the name of Mr. Hale as an exception, and we may here add that of Mr. Albert Goodwin. From the latter we find here a 'View of the Market-place at Vienna,' which is in its essence a study, being, in fact, no more than a careful record of the colours of the scene set down rapidly, as memoranda to assist in a more complete composition. The artist has merely picked out the dominant tones, and has generalised them so as to produce a picture made up solely of these colours, to the exclusion of what was of less prominence or importance. Mr. Goodwin sends several other sketches in this manner, and one little picture, called 'Toilers of the Sea' (64), wrought out with more completeness and strength of colour. Among other young members of the society we must not omit to mention the name of Miss Clara Montalba, who has fully justified her election by several vigorous studies from nature. Those of 'The Thames at Limehouse' (88 and 272), although distinguished by a general truth of character not often presented, nevertheless fail somewhat in effect through imperfect realisation of atmosphere. The colours of houseroof and tangled rigging and dull green water are faithfully realised, but the whole tone of the composition, which is sombre and overcast, suggests the need of greater depth and darkness of atmosphere. The sky is too white, and the forms of the objects represented stand out with too much hardness against the sky. But against the defects of this class of study we have to reckon the astonishing qualities of forcible colour elsewhere displayed. The painting of an interior with a large crimson bed (367) is of rare excellence, and 'A Rainy Day at Venice' (226) is one of the best studies of the effect of weather to be found in the gallery. 'The Interior of the Mosque of the Howling Derweeshes' (42), Carl Haag, is a very favourable example of the painter's skill; and from the same hand are some studies of Eastern character that far surpass in excellence the more ambitious compositions this painter sometimes attempts. Mr. Watson, as usual, is a large contributor; his 'Looking for Wreck' (58) is altogether a strong and attractive piece of painting, remarkable especially for the traces of wild weather presented in the sky and in the water, agitated by previous storm. Other works from his hand are 'The Chimney Corner' (73), 'Homeward' (94), and 'The Old Clock' (102). 'A Study' (78), E. K. Johnson, is a delicate little piece of work, full of the most careful drawing of winter-flowers and the forms of dead winter-wood; and Mr. Powell's sea-scene (99) is very much better in its effect of light than that exhibited by him last year in this gallery. Mr. Macbeth is another of the industrious members of the society, and in the exquisite little drawing called 'Evening' (298) he proves himself master of a refinement and grace in the interpretation of domestic subjects. The picture, small as it is, is one of the excellent features of the exhibition, and it bears tribute, like many other works here exhibited, to the good influence of Mr. Walker's teaching. Another painter of the same school, who has lately occupied himself with Oriental subjects, is Mr. Pinwell: from him we find here one charming drawing (153), marked by admirable management of colour.

THE DUDLEY WATER-COLOUR EXHIBITION.

THE Council of the Dudley Gallery have accepted for their present exhibition six hundred and nine drawings, and rejected nearly a thousand. Want of room is, no doubt, the reasonable excuse for turning away some of the pictures; but lack of merit, we suspect, has barred the entrance of by far the greater portion. This last statement might stagger some; but we are not inclined to quarrel with a condition of things which comes about in a perfectly natural way: we think, on the contrary, that so keen a competition for admission into a gallery bearing so honourable a reputation as the Dudley augurs a healthy activity in Art-matters; and that public interest in them must be practical and tangible before so many persons could find it their while to adopt the profession of the pencil.

The feature least prominent in the present collection—and there has been a weakness in this respect ever since water-colour drawing took root in England—is the human figure. We do not allude to such treatment of it as we find in E. Clifford's life-size bust-portraits of the 'Earl of Tankerville' (175), the 'Lady Ida Bennett' (189), and the 'Lady Corisande Bennett' (204), all admirable though they undoubtedly are; or to the no less charming child-portraits of J. C. Moore, 'Robert, son of R. Norman Shaw, Esq., A.R.A.' (183), for instance; or 'Winifred Holiday' (198), the 'Marquis of Downshire' (289), or 'Little Agnes' (317). J. Scott's 'The course of true love never did run smooth' (51)—two lovers in a tapestried chamber; A. Hill's fine-grown young girl, in white dress and straw hat, standing in a forest-glade, and repeating, as she plucks the petals from the mountain daisy, 'He loves me—he loves me not' (72); C. S. Lidderdale's handsome young peasant-girl, in pink wrapper and blue petticoat, standing disconsolately 'On the wrong side' of the river (213), the right side being, to her, that on which her lover walks—only now he walks with another; 'The Last Throw' (245)—two cavaliers at dice—by W. H. Haines; a lady with a lap full of flowers, walking 'In the Garden' (247); 'Fatima' (256), a dark Spanish beauty, by C. Bellay; 'What to think' (264), a mediæval student in red gown, by Miss Helen Thornycroft; or, better still, her 'Saint Sebastian' (559), and Miss Edith Martineau's interesting girl (542), in whose face "roses and white lilies blow"—are all figure-pictures in a sense; and their merit, varying as it does in each individual drawing, is, in our eyes, vouched for by the fact of our mentioning them. But neither these, nor the portrait-pictures to which we have alluded, nor any of the strictly *genre* bits which occur here and there on the walls, exhibit the human figure in its entirety, or treat it with that unflinching accuracy of drawing and patient modelling which we associate with the names of Watts, Alma-Tadema, Leighton, and Poynter. The last named is fortunately represented in the Dudley; and the little painting which the Slade Professor at University College has contributed saves the gallery from the reproach of having on its walls no figure-picture of high aim, and, at the same time, of true Art-merit.

> "In time long past, when in Dianae's chase,
> A bramble-bush prickt Venus in the foote,
> Olde Æsculapius healpt her heavie case,
> Before the hurt had taken any roote."

Such are the lines which Mr. Poynter illustrates; and never, to our thinking, has he produced a more masterly drawing, or one so full of the mystery of tone and colour. Aphrodite, accompanied by the three daughters of Eurynome, has come to the abode of Æsculapius, a temple-like retreat in the midst of all manner of lovely boskery, and whose quiet is enhanced by the plash of a fashioned fountain; and she lifts up her foot meekly and appealingly that the medicinal god, who sits venerable and statuesque, yet with a kindly curiousness and sympathy in his aspect, may look upon her hurt and heal it. When there is such exquisitely truthful modelling as there is here, one scarcely stops to ask whether Mr. Poynter would have got more pictorial materials by following the best period of Greek Art and draping his Venus. We rejoice exceedingly that we have it as it is; and we hope, if he makes a larger painting of it, it will come out as truthfully, as charmingly, and as chastely as it does here.

In the more familiar department of water-colour drawing, viz. landscape, we find many conspicuous examples. Among these may be mentioned A. Severn's 'Cheyne Walk, Old Chelsea, before the Embankment' (330), with all the life and motion that the after-swell which follows the passing of a little steamer up the river imparts to the waterside; J. Knight's 'Morass' (93), under such a characteristically gloomy light as Robert Browning would delight to paint in words; H. Darvall's shallows and lagoons creeping round red earthy flats as seen 'From the Campanile of Torcello' (31); H. Goodwin's 'Deserted' (11); T. J. Ellis's 'Loch Awe' (348); J. O. Long's small picture of 'Noontide Haze' (384), and its neighbour, H. Hine's 'Chichester Harbour from Appledram' (385); E. J. Poynter's 'Wilden Pool' (541); H. Moore's 'After Sunset—Normandy' (594); and T. Lloyd's two exquisite little bits which he calls 'Summer' (576), and 'In a Devonshire Valley' (591). Other drawings deserving special attention are A. E. Fisher's 'Morning Meal' (91); J. W. Bottomley's 'Sheep Asleep' (102), and his 'Mouth Mill, near Clovelly' (134); J. J. Bannatyne's 'Ardchormel Castle' (141); F. W. W. Topham's 'Stabian Baths' (148); J. J. Richardson's 'Piazza Fontana'; N. Bennett's 'Trimming the Firs, New Forest' (180); A. Cooper's 'Village Maiden' (197); F. E. Cox's 'In an Orchard' (193); 'A Buckinghamshire Mill' (347), by C. J. Lewis; and 'Ullwell Lane, near Swanage' (535), by W. Field. Many of these drawings are small, but they are none the less worthy of examination on that account. Such works as H. Macallum's 'Catching Sprats' (124); F. Dadd's 'Hardy Norseman' (217); F. Dillon's 'Harem of a Wealthy Arab' (272); Barbara L. S. Bodichon's 'Cornfield, Sussex' (288); G. Pope's 'On Duty' (336); and A. Stocks' 'Irish Weaver' (358), are not likely to be passed over by the intelligent visitor.

There are in the gallery two remarkable pictures of vultures: the first holding the place of honour in the far end represents seven of these repulsive birds waiting leisurely on a high rocky crest for the close of the battle which is raging far below. The author of this very impressive drawing, Heywood Hardy, names it very appropriately 'Camp Followers' (190). The other is called simply 'Three Black Vultures' (405); and the artist, Tristram J. Ellis, has, by placing the birds on a simple wooden perch against a background of plain deal, sacrificed characteristic effect, in order, no doubt, to obtain something in the way of humour. A legend underneath gives to the first bird the name of 'Contentment,' the second, 'Thought,' and the third 'Inquiry.' Looked at in the light of their names they appear quaint enough, and so far as the representation goes the drawing is admirable. The visitor would never imagine that these birds are absolutely larger in size than those of Heywood Hardy, and yet, for lack of any definite and recognisable relationship in their surroundings, they look—to our eye, at least—considerably smaller. While referring to humour, we would call attention to Percy Macquoid's 'Bored' (366)—a pampered spaniel lifting its nose superciliously aloft, while a fine Persian cat comes rubbing up against him in a purring friendly sort of way—as one of the most faithfully executed animal-pictures in the exhibition.

Flower-painting is well represented by such ladies as Miss E. Cooper, Miss J. Samworth, Miss S. Soden, Miss H. Coleman, Miss M. S. Stillman, and Mrs. Pratten; while still-life finds a very promising exponent in Miss A. E. MacWhirter, whose first appearance in an art wherein her father so eminently excels we hail with welcome.

WATER-COLOUR DRAWINGS AT THE AGNEW GALLERY.

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MESSRS. AGNEW have published two engravings of size, from paintings by Briton Rivière—'Daniel in the Lions' Den,' engraved by C. G. Lewis; the other 'Circe and the Companions of Ulysses,' from the *burin* of F. Stackpoole. They are grand examples of high Art. The pictures were special favourites at the exhibitions of the Royal Academy, and, rendered as they now are by two of the ablest of our engravers, they cannot fail to be popular. It is pleasant to know that Messrs. Agnew, in all the publications they issue, strive to attain the excellence that is sure to bring substantial reward. M. Rivière presents the prophet Daniel, his hands bound, as fearlessly fronting the lions, in the calm certainty of security derived from confidence in Him who "shut their mouths." The fierce and hungry animals are subdued into gentleness; their natures are, for the moment, changed by a power to which they bend, and seem to look upon their destined victim as their friend and protector, and not their prey. No artist has ever better drawn the animals, as seen in various attitudes. It is a noble print, that will, in all respects, satisfy the most fastidious critic. In Circe, a graceful figure, to whom bend, and bow, and appeal, and pray, her swine-lovers, the painter has been equally successful. They are, naturally, semi-human brutes, who adore her in their revolting forms. The expression given to each is the perfection of Art-study. It is a poem the artist has painted.

A PORTRAIT OF MRS. THEODORE MARTIN (*née* Helen Faucit), painted by R. Lehmann, and engraved by Joubert,* is a boon to many, for they are many who knew the lady before she left the stage, of which she was for some years the ornament and honour. Occasionally she reappears—but only to aid some charity—and reminds all who appreciate dramatic art how much they have lost. She has had no successor—certainly none that approach her as an actress; not one with a tithe of her genius, her thorough knowledge of the art, the perfection of voice, the natural grace of attitude, "the poetry of motion," the accurate conception and reading of the author; in short, she was without a rival while she glorified the acted drama, and there are none to rival her now. She was seen and heard not long ago, "at the little theatre in the Haymarket," and there could be but one opinion as the curtain closed on *Much Ado about Nothing*, that no one, young or old, had seen and heard an actress so perfect. The portrait is an exquisite work, excellent as a likeness and charming as a picture; preserving the gracious expression, the intellectual character, and the graceful form of the fair original. Mr. Lehmann deservedly holds a foremost place as a portrait-painter, and he has here done his best; so has Mr. Joubert, one of the most eminent of our line-engravers. Merely as a work of Art, the print is of rare value.

'STEADY, JOHNIE, STEADY!' engraved by W. H. Simmons, from a painting by Erskine Nicol, is one of the many excellent prints issued by Messrs. Pilgeram and Lefevre. There is no living artist who better transfers character to canvas. Mr. Nicol has pictured abundantly, and always well, the wayside incidents of common life; sometimes his themes have been taken from grades too low for Art, but more frequently he has charmed us by touching copies of literal facts in the byways of life. Here he gives us a fisherman, a little past his prime, guiding a youth of promise how best to bring to land the fish he has hooked; a simple story well told by a painter of genius, who has carefully studied nature, and aims at perfect truth. The cool confidence of the man is admirably contrasted with the anxiety, approaching alarm, of the lad. The print is a very pleasant one, a veritable transcript of a scene one may often see by the banks of the Tweed, or any other of the rivers of Scotland; a sufficiently good theme for Art, and one that is well calculated to show to advantage the peculiar talents of the painter.

* Published by Holloway (now Goupil), Bedford Street.

AUGUSTUS J. C. HARE brings with him a letter of introduction, and is assured a welcome. Among the most charming books in the language we may class that which describes his "Walks in Rome." His "Days near Rome," now before us, is of at least equal value. No writer has done his work more thoroughly, and few sojourners in "the eternal city" have done it half so well. The title sufficiently characterizes the work.* But the accomplished author has not confined his researches to the beaten track—quite the other way; he tells us that "several of the places described are difficult of access, and have never before been visited by foreigners." The reader, therefore, will readily accept assurance that a rare treat is before him. It is a learned book, yet anything but dull; knowledge is conveyed not only in graceful language, but in a style at once simple and comprehensive, so as to satisfy the scholar and gratify those who consult such books for interest or amusement. Though much of the scholar, there is nothing of the pedant; history is skilfully combined with inquiry, and anecdote is happily blended with instructive lore. It is not a new truth that "there is no town in the world whence such a *variety* of excursions may be made as from Rome;" yet we venture to say that not one of a thousand among its visitors has seen a hundredth part of what the author saw, and has pictured for the gratification and instruction of all—whether they have or have not had the opportunities which the author now brings within their reach.

"TREASURE SPOTS OF THE WORLD."† A book that professes to give even a bare idea of the world's "chief beauties of nature and Art" must be a very big book indeed; twenty-eight of them can be but a limited selection; and no doubt the editor's main object is to show the excellence of the Woodbury process of so printing photographs that they shall be as enduring as engravings. Time has already tested that process; and certainly with satisfactory results. It is now in extensive use for illustrating books. The original photographs in this volume are by several hands, so also is the descriptive letterpress; both are essentially good. The editor has striven to obtain variety as a leading feature of his work, and he has succeeded in his purpose, giving interesting examples of Nature and Art in various parts of the old and new worlds.

CAVENDISH on Whist‡ is the authority that all whist players accept as their teacher and guide. It is only requisite to state that this edition—the tenth—is got up with exceeding neatness; that the numerous explanatory engravings are clear and good, coloured red and black; the cards arranged in hands; and that it is a very elegant as well as useful volume to all who enjoy the ancient game that so happily combines skill with amusement, and relaxes while it exercises the mind.

"INSECTS ABROAD"§ is another of the contributions of the Rev. J. G. Wood to natural history. It is illustrated by six hundred engravings, large and small, and deals with every branch of the subject. It is the peculiar and enviable faculty of Mr. Wood to make truth as interesting as fiction; to relate marvels without exaggeration, that shall seem creations of fancy; to amuse as well as to instruct, and to enliven comparatively dull details by lively anecdotes. This book will satisfy the naturalist, and delight the general reader.

* "Days near Rome." By Augustus J. C. Hare. With Illustrations. Two Volumes. Published by Daldy, Isbister, & Co.

† Edited by Walter Woodbury; containing twenty-eight splendid photographs. Published by Ward, Lock, and Tyler.

‡ "The Laws and Principles of Whist Stated and Explained, and its Practice Illustrated," by Cavendish. Tenth Edition, revised and greatly enlarged. Published by De la Rue & Co.

§ "Insects Abroad: being a Popular Account of Foreign Insects, their Structure, Habits, and Transformations." By the Rev. J. G. Wood, M.A. Published by Longmans & Co.

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STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

HAYDON, the painter, was proud of having had Edwin Landseer as a pupil in his studio, for in his *Diary*, dated June 1, 1831, is this entry:—"I have produced Landseer, Eastlake, Lance, and Harvey;" but Edwin's two elder brothers, Thomas and Charles, were also fellow-students with him. Haydon writes, in his autobiography:—"In 1815 Mr. Landseer, the engraver,"—their father—"had brought his boys to me, and said, 'When do you let your beard grow, and take pupils?'—I said, 'If my instructions are useful or valuable, now.'—'Will you let my boys come?'—I said, 'Certainly.' Charles and Thomas, it was immediately arranged, should come every Monday, when I was to give them work for the week. Edwin took my dissections of the lion, and I advised him to dissect animals—the only mode of acquiring their construction—as I had dissected men, and as I should make his brothers do." Edwin Landseer was at that time but thirteen years of age; how long he remained with Haydon we know not, neither is it very easy to trace from the boy's subsequent career what influence the teachings of the master—an artist of undoubted genius, but wrongly directed, as all his after-life proved—had upon the pupil.

People who know Landseer only through his pictures of animals—and even where these are associated, as they very



Lake-Scene (1829-30).—*Lent by Messrs. John Hay and Son, Newcastle-on-Tyne.*

frequently are, with glorious scenery beautifully and truthfully painted—would be somewhat indisposed to believe that such a thorough landscape as that engraved on this page is from his pencil: but the fact is not to be doubted, for the picture was bought by its present owners at the sale of the artist's works after his death. Moreover, we have recently seen in the possession of Messrs. Henry Graves & Co. a small sketch—also in oils, as this is—unquestionably painted by Landseer, and bearing some resemblance to it in locality; in truth, looking very like the same spot taken from another point of view altogether. It is, of course, a Scottish scene, but in what part we are not able to speak definitely: some artists, who know Perthshire well, are of opinion that the lake is a portion of Loch Venacher, not very far from Callander, and that the mountains are a portion of the

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range known as the Western Highlands; that part of them in which Ben Venue is situated. However this may be, Landseer



On the Look-out (1827).—*Lent by John Fowler, Esq., C.E.*

has given to the sketch, evidently painted from nature, certain attributes of grandeur as expressed by gloom and solitariness.



Study of Donkeys (1818).—*Lent by Frederick A. Milbank, Esq., M.P.*

A heavy storm is approaching, and the wind has already stirred the surface of the lake into lines of white foam: there is a

wonderful amount of atmosphere in the painting of the distant mountains, against which the dark slope of the nearer hill stands out in bold relief. The sketch might have been the work of a well-practised landscape-painter, so full of power it is.

Mr. John Fowler, the well-known civil engineer, is also the owner of several admirable sketches, some of which he has liberally permitted us to use. 'On the Look-out,' executed with a pen and sepia, has in it all the elements of a fine picture, full of life and animation: the coupled dogs are as much "on the look-out" as the gillie, who, leaning against a large boulder of granite, scans the familiar deer-pass with his field-glass: the head of the hound, sitting "bolt upright" on its haunches, is a study of canine instinct and eagerness for a sight of some monarch of the glen or forest. The arrangement of the composition is quite



Rest by the Way (1829-30).—*Lent by Mrs. Arthur Lewis, Campden Hill.*

worthy of notice, so skilfully do the lines fall in with, and balance, each other, yet apparently without design.

'A Study of Donkeys,' like the 'Lake Scene,' would be an excellent sketch from the hand of a veteran artist; but from that of a boy only thirteen years of age, it is simply marvellous, whether regarded in the individual characteristics of each animal or in the grouping of the whole: no two of them are alike either in attitude or expression, while all are perfectly true to nature. The drawing is outlined with pen and ink, the shadows being put in with sepia. We are indebted for the loan of this masterly study to Mr. F. A. Milbank, M.P., a gentleman possessing a number of very fine sketches by Landseer, and who has most kindly permitted us to make a selection from them: several are now in the hands of our engravers.

Of all the pictures by Landseer, finished and unfinished, including his sketches, we never remember to have seen anything at all like that engraved here under the title of 'Rest by the Way.' It is so singular a scene that one can scarcely suppose it to be merely imaginative, but rather that the artist must have seen something that suggested it. A party of deerstalkers, having killed a stag, have thrown it across the trunk of a leafless tree, while they rest for a time. They seem to be on the



Highlander and Horses (1827).—*Lent by Messrs. H. Graves & Co.*

brow of a lofty eminence overlooking a glen, with mountains in the distance. The sketch, of which Mrs. Arthur Lewis is the fortunate possessor, is executed in black chalk on grey paper. What a pity the artist never worked it out as an oil-picture: it would have made a grand as well as a most original work.

'Highlander and Horses' is a clever study with pen and sepia.



The Donkey-ride (1818).—*Lent by Henry Croxford, Esq., Brentford.*

The shadows are put in with a brush, also charged with sepia. The drawing of the animals is masterly, and the grouping no less so. 'The Donkey Ride,' like the 'Study of Donkeys,' is one of Landseer's very early sketches, done at the age of thirteen; it bears his signature in a boyish handwriting; both, it may be presumed, are among the fruits of his labours on Hampstead Heath,—then, and to this day, a favourite resort of artists—when his father used to send him there, with pencil and sketch-book in hand, in search of subjects. There is great vigour and humour in this drawing, which is in chalk. J. D.

JAPANESE ART.

By SIR RUTHERFORD ALCOCK, K.C.B., D.C.L.

IN the "Capital of the Tycoon," published in 1863 on my first return from Japan, I endeavoured, in a chapter on the "Civilisation of the Japanese," to trace the influence which Art-culture had exercised, in producing the peculiar type of Eastern character and life which the nation had developed. But the general scope of the work necessarily prevented my attempting to offer more than a few brief hints on the subject of Japanese Art, considered in its relation to the matters more immediately under discussion. A detailed description of their works of Art, in metal, in wood, ivory, and plastic materials, in all of which they have attained rare excellence, had indeed entered into my thoughts as illustrating their national life and traditions. But finding such an object would carry me far beyond the limits which could fitly be devoted to it, I was compelled to pass it over with only a cursory notice. Subsequently, although materials accumulated during a second residence in Japan, public duties left me little leisure for lighter work; and but for the desire of the publishers of the *Art Journal*, that I should contribute some further information on the special character of Japanese Art, I should scarcely have returned to the subject. Nor do I now propose to take up afresh the question glanced at in my previous work,—where I chiefly sought to indicate what Art had done in illustration, if not in the development, of national character. My present aim will be, so far as imperfect knowledge will allow, to show what they have done for Art, rather than the converse. That they have worked under an inspiration in no sense borrowed from Western nations, and only partially from the Chinese—original therefore to a great extent—and produced much that is both excellent and essentially their own, it will not be difficult, I believe, to show. What the precise value of such Art may be, or its comparative merits in relation to similar works in ancient or in modern times, I will not seek to determine; but rather to indicate the principles which seem to have been evolved in the exercise of their artistic faculty, and how far these are new, or different in essential features from those which have been adopted in Europe.

It will soon be obvious, that what has recently been said in reference to a work of Paul Lacroix, on the "Manners, Customs, and Dress during the Middle Ages and the Renaissance Period," is singularly applicable to Japanese designs, namely, that they "furnish a marvellously complete picture of the domestic and national life"—the life of a strangely constituted and isolated race during a long succession of centuries—and with "a truth and force which can hardly be missed, notwithstanding the grotesqueness which mingles with them all, through the artistic defects in the drawings themselves." It is still more true, that "as artistic feats expressing realities, they are as unlike our modern performances, from Academy exhibitions down to children's Christmas picture-books, as can well be conceived."

Of high Art—such as has been cultivated since the Middle Ages in Europe—they know nothing. But the range of artistic work in its application to industrial purposes in Japan is very wide, and more varied in its adaptations than with us. As with the Greeks, there is a peculiar grace and finish in their designs for the most ordinary purposes of daily life, which strongly remind the European traveller of the relics dug out of the ruins of Pompeii, or the Etruscan tombs of an earlier date, only lately discovered in the cemetery at Bologna. As has been recently remarked, in reference to the picturesque and very interesting illustrations of Indian Art and architecture during the centuries immediately preceding and following the Christian era, furnished by Mr. Fergusson in his "Fire and Serpent Worship,"—we find ourselves watching the growth of a form of Art which was uninfluenced by any external or foreign element, and left to its own innate powers of development.

In architecture, the Japanese, like their neighbours the Chinese, have produced scarcely anything—not even as much as the Chinese, for *they* may claim the pagoda as essentially of their own creation and still peculiar to their country. The instability of the soil in Japan, from perpetually recurring earthquakes, has probably precluded any development of an artistic kind in this direction. A roof supported on wooden pillars resting on the surface of the ground, and tied together above by connecting beams, the whole building rarely rising beyond a first story, is the construction which probably gives the greatest security against a swaying motion communicated from below. Walls are with them but screens to keep out the weather, and are never used for supports to the roof. That they should be poor, therefore, in architectural works may be a natural consequence of living in a land of earthquakes. No Taj, with its airy grace and symmetry, can soar into mid-air under the volcanic conditions of the soil. No minaret and lofty dome can give new forms of beauty to the eye, with all the mingled grace and solidity which so peculiarly distinguishes the Saracenic and Indian architecture. Not in this direction must we look for even the faintest indications of the artistic faculty in Japan. We must be content to search for these much nearer to the level of the eye, and inside their dwellings, rather than in any exterior adornments of Temple or of Damio's Yashiki.

Mr. Gladstone, in an article which appeared lately in the *Contemporary Review*, speaks of that "vast and diversified region of human life and action, where a distinct purpose of utility is pursued, and where the instrument employed aspires to an outward form of beauty." And he observes, "here lies the great mass and substance of the *Kunst-leben*—the Art-life of a people." This most aptly expresses the only form in which Art seems hitherto to have taken any development in Japan, or any hold on the Japanese mind. But if Art in this form be, as I think, the first stage of progress in all countries towards the higher Art which has immortalised ancient Greece, and, in later ages, Italy, Spain, and other countries—and if a people's artistic power and capabilities be judged by the perfection to which they carry this preliminary stage—then the Japanese will be found entitled to take high rank, even among the most refined and cultured nations of the West. It has been remarked of Thornhill by a recent writer, in a depreciatory spirit, that his works were "chiefly allegorical; and, though they show great invention and genius, do not rise above the character of decorative art." But to this it has been well said in reply, that nearly all the finest works, whether of sculpture or painting, have been produced with a purely decorative purpose. The pediment, and metopes, and frieze of the Parthenon, by Phidias and his school, the temple at Egina, and many other celebrated Greek edifices, are instances in point. Bernini and his school, only in later times, opposed this system by their more picturesque diversities. It is indeed a curious kind of disparagement to say of a painter that his art was no more than decorative, when one of the greatest of Italian painters thought it not beneath his genius to make the elaborate designs which ornament the *Loggie* of the Vatican.

As to the general beauty and excellence of Japanese work, Baron Hübner, one of the latest and most cultivated of the many travellers in Japan, bears emphatic testimony in his interesting "Promenade autour du Monde." He remarks that—"Le goût du grotesque et la recherche du beau, le raffinement et la perfection technique, la fécondité d'imagination et un sentiment délicat de la nature, l'un et l'autre contenus par les exigences de la théogonie indienne et la sainteté du lieu—voilà les charactéristiques des merveilles répandues avec profusion dans les dernières demeures des Shoguns. Une chose

m'a vivement intrigué; c'est l'empreinte incontestable, évidente, palpable de *baroquisme* italien que portent plusieurs sculptures. Dès qu'on passe aux oiseaux, aux fleurs, aux nuages, aux vagues, on sort des anciennes ornières, on prend des allures plus libres, et on produit des œuvres qui semblent sortir des ateliers du Borromini ou du Bernin. Explique qui pourra ce fait étrange!" This *baroquisme*, however, to which Baron Hübner refers as so strange and difficult to explain, has nothing Italian in it. I believe it is perfectly indigenous and original—the result of a marked aversion to the equal division of parts, or repetition of equal parts. They dislike formal lines corresponding to each other, either numerically or by measurement; and this feeling underlies all their artistic work, as will presently

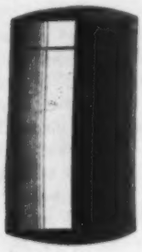


Fig. 1.



Fig. 2.

be seen. The Japanese idea of symmetry is obviously something quite different from that which has prevailed among Western nations. But it does not follow that it is a less perfect conception of the true principles of symmetrical order and harmony. As Lord Napier has said, in a highly instructive and interesting lecture on the "Fine Arts in India," addressed to natives:—"Because the European nation to which your destinies are attached possesses higher scientific knowledge, greater mechanical knowledge, juster principles of government, and superior energy in war, it does not at all follow that, in matters of fancy or the taste, that nation has a monopoly of what is beautiful and what is true." With regard to the Japanese, I think it may be shown that they have derived their fundamental ideas from nature, and a close study of her works.



Fig. 3.

It will be gathered, from these preliminary remarks, that I do not conceive any justice can be done to the subject of Japanese Art, if it be treated merely as a question of greater or less comparative excellence in the production of certain works of an artistic character. It has been remarked by a Royal Academician* that "the Arts are the landmarks of civilisation. By their means we are instructed no less in the social progress than in the extent of refinement to which, at various periods, the most celebrated nations of the earth have arrived. The language of Art, the means which the graphic and plastic arts supplied, were among the earliest employed by the nations of antiquity for the expression of their religious aspirations—recorded in characters and forms of objects with which they were familiar, subordinated to an imaginative treatment which was not the mere result of accident, but a studied reflection of their spiritual wants as well as of their social condition."

Taking this wider view of Art, and all that its application and development supply in relation to the progress and the life of a people, and our estimate of their culture, I should think it unfair to the Japanese if I were to speak of their artistic development without seeking to show under what influences they seem to have worked out their *Kunst-leben*, and upon what principles they have proceeded in giving Art-expression to their national life and traditions. If it be true, as I think it is, that they have worked upon original lines, and produced something very different in many points from anything previously known—drawing their leading ideas from a study of nature, and inspired by the perception of some of the more subtle principles which govern the evolution of grace and beauty in the vegetable

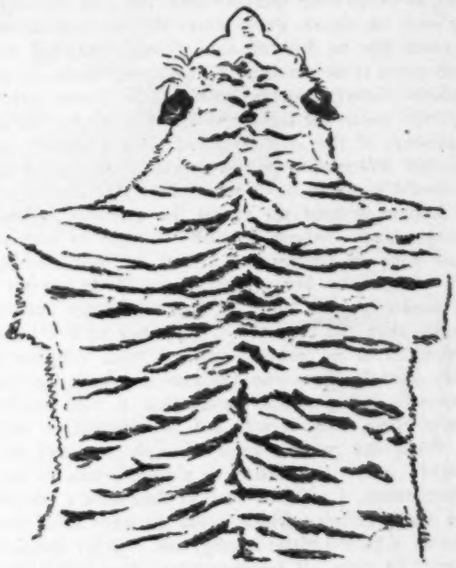


Fig. 4.

and animal kingdoms—it can scarcely fail to be interesting to note with some particularity the results.

It would almost seem that Hogarth, guided by his own genius, combined with similar habits of close observation, had divined the secret on which the Japanese had been working for so many centuries. In his "Analysis of Beauty," written, as he tells us, with a view of "fixing the fluctuating ideas of taste," he refers to a certain principle assumed to have been discovered by Michael Angelo in the torso of an antique statue, "which principle gave his works a grandeur of gusto equal to the best antiques." This principle was supposed to be embodied in a precept he gave to one of his scholars, "that he should always make a figure pyramidal, serpent-like, and multiplied by one, two, and three." In his essay, accompanied with two explanatory plates, he endeavours to show that "*the principles are in nature*, by which we are directed to call the forms of some bodies beautiful, others ugly; some graceful, and others the reverse; by considering, more minutely than has hitherto been done, the nature of those lines and their different combinations, which serve to raise in the mind *the ideas of all the variety of forms imaginable;*" and he suggests that those principles are discoverable.

Certain it is that the Japanese, either by a natural instinct or an æsthetic love of variety, have been close observers of the methods by which, in the realm of nature, the greatest imaginable variety is secured. Hogarth, in his chapter on

* See "Lectures on Painting delivered at the Royal Academy, by S. A. Hart, R.A." Reported in the *Athenæum*.

"Variety," again insists upon this as underlying all excellence:—"How great a share variety," he says, "has in producing beauty may be seen in the ornamental part of nature. The shapes and colours of plants, flowers, leaves; the paintings in butterflies' wings, shells, &c., seem of little other intended use than that of entertaining the eye with the pleasure of variety. All the senses delight in it, and are equally averse to sameness." The Japanese, thoroughly imbued with this feeling, have adopted the principle of variety as the fundamental condition of artistic work, and evinced a dislike to sameness, or a too great uniformity and regularity, in all their works. Taking this leading principle, and the source from whence they derived their canons of taste, for our guide, I will now endeavour to show what kind of Art it has developed.

The only efforts hitherto made in this country, so far as I am aware, to form any correct judgment on the state of Japanese Art, or to investigate the claims of the Japanese to the possession of any Art-powers, and indicate the mode of their application, have been made by Mr. John Leighton, and later by Mr. G. A. Audsley, of Liverpool. The first gave a very interesting and instructive lecture on Japanese Art at the Royal Institution, in May, 1865, and the second read a paper before the Architectural Association in London last year. Although both these gentlemen, not having visited Japan, were constrained to form their opinions mainly upon the specimens of artistic work which filled the Japanese Court in the Great Exhibition of 1862, and in more

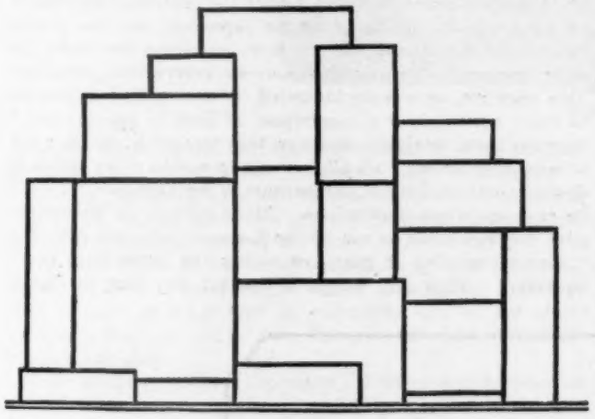


Fig. 5.

recent collections in private hands, they have both brought to bear great artistic culture, which goes far to compensate for any deficiency in the materials at their command, or the scope of their survey. Mr. Leighton's "discourse," as he himself styled it, appeared in the proceedings of the Institution, and a few copies were also printed, with valuable illustrations by the writer. But as these were only for private circulation, I think I shall be doing the readers of the *Art Journal* a service by reproducing some of the leading points of the lecture. The same may be said of Mr. Audsley's paper, and the illustrations of the Liverpool Art-club, printed only for private circulation. Mr. Leighton starts from the axiom that the Asiatic, from Turkey to Japan, is "gifted with Art-powers indigenous to the soil on which they grow, as the gorgeous plants of the tropics flourish independently of care or culture;" and he explains, that in this he alludes more particularly to "that marvellous perception of form and colour, founded upon the laws of nature, and demonstrable by the aid of science or the rules of Art, that seems the heritage of all Asiatics." Proceeding to analyze more particularly the progress actually made by the Japanese, and the sources of instruction open to them, he gives them credit for having acquired some knowledge of linear perspective from the Dutch. Something, no doubt, has been so acquired, but it does not go beyond a few of the simpler elements, and these imperfectly mastered. He further remarks upon that which has often struck me, as a collector of Chinese and Japanese bronzes and other artistic works,—namely, the many ancient Egyptian, Assyrian, Greek, and Etruscan typical forms which may be traced. In Japan, however, this is much less common than in China, I think, and when such forms occur they may possibly have been borrowed from the latter: as were their official written characters, their classic literature, and Buddhist religion. The key-pattern usually known as the Greek border is common to both countries, and seems, indeed, nearly universal over Asia; while the artistic treatment of the sacred bean and the lotus, very general in Japan, was equally common in ancient Egypt. Whether these coincidences are to be attributed to a common origin in the fundamental ideas of the whole human race, or to a single nation which supplied the model, it may not be possible to determine. Collateral evidences are not wanting of a fact otherwise sufficiently established by historical data, that, even in the most remote ages—cer-



Fig. 6.



Fig. 7.

tainly during the period of the Greek and Roman dominion, from the days of Alexander the Great downwards—there was a much more continuous and direct communication between the far East and the West than has generally been supposed. Across the vast continent of Asia, caravans and traders made their way despite all difficulties and the enormous distance to be traversed. What Marco Polo, with his father and uncle, effected in the twelfth century, when they made their way to the court of Kublai Khan, on the north-western frontier of China, had been often done before by the occupants of the great central *plateau* of Asia and the slopes of the Altai Mountains. As far as the borders of the Caspian and the Black

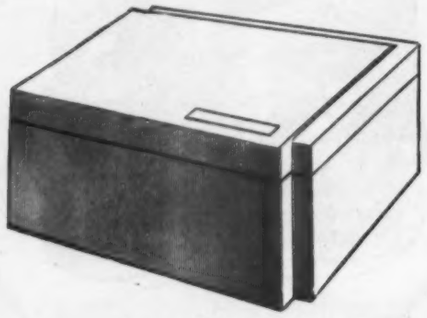


Fig. 8.

Sea, and along the line of conquest to Asia Minor, the Bosphorus, and the Danube, both trading and warlike expeditions traversed Central Asia to the shores of the Mediterranean, from the earliest historic times.

It is, however, to be borne in mind that all aborigines have had a tendency to adopt, for purposes of utility and decoration, typical forms of similar character, and a like adoption of geometric figures. How far the principles adopted by the Japanese were original, and whether these were founded in nature or purely arbitrary and accidental, may be more or less doubtful. Mere imitation, it is generally agreed, however excellent in its work, is not Art, not even decorative Art, because, for the production of true ornamentation, there must at least be adaptation. Mere imitation of what actually exists has no mental origin; for mind to be embodied in form there must be the exercise of some imaginative or mental faculty in its adaptation to express a thought, or serve a purpose, even if it be primarily utilitarian rather than decorative. Hence the pleasure to be derived from the conventional treatment of natural forms in architecture, constructive or decorative. If this be so, we have a ready means of testing any Japanese claims as contributors to Art in the proper sense of the term, which certainly should not be lost sight of in classing their works.

In his remarks on such architectural designs as the untoward conditions of their soil imposed for the erection of their temples,



Fig. 9.

Mr. Leighton has not failed to deduce the governing principle of all artistic work undertaken by the Japanese; and the greater the variety of material and the more numerous the works, the more distinctly it is recognisable—as everywhere prevailing. This principle, as already indicated, is the studious avoidance of exact repetition, or a counterpart of lines or spaces; and if they find them, he rightly observes, they invariably, and by a sort of instinctive feeling, "do all they can by means of decoration to destroy an exact division, or repetition of any portion." It would be easy to furnish illustrations. Mr. Leighton, in his lecture, gave the steelyards in use by the Japanese, showing how they "shun an equality of parts, or rather the appearance of an equality." They give weight in another way than by diametrical division, as with the scales when the suspension is from the centre, and must be so exactly. So there seems, as he also points out, an innate repugnance in the Japanese mind to any diametrical division. The equal division of a parallelogram has not variety enough for them; they follow "the precedent of Nature, who never repeats herself, whether in spangling the skies with stars, or the earth with daisies of the field." Hence, whenever this form of parallelogram has to be encountered they never divide it down the centre as in Fig. 1 (page 102), but invariably as in Fig. 2 (page 102), or break any equal division by other devices, as in the ornamentation of lacquer boxes. Even a circular top offends their eye, as too regular, and they get rid of the effect

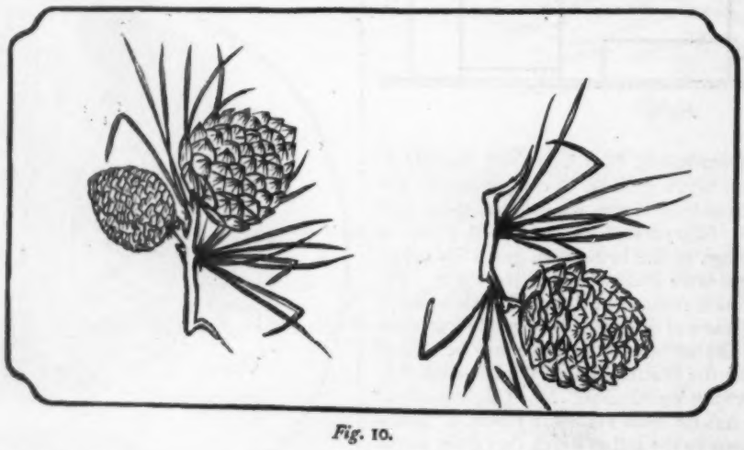


Fig. 10.

by a pattern (Fig. 3, page 102). This principle, so invariably acted upon in all their handiwork, whether a simple set of shelves, a box, a bookcase, or an ornamental piece of screenwork, is so ingrained in them, that a European would seek in vain to get a Japanese carpenter to make the commonest article for him on any other, unless bound down to the form. Neither will a Japanese servant arrange the furniture without an instinctive regard to the same governing idea. Even when they ostensibly adopt geometric figures, they show the same ingenuity in obtaining variation in repetition.

That they have gone to Nature for their teaching may be easily verified by the study of almost any natural object: a flower or

the striped skin of an animal will equally answer the purpose. Here, for example, is a drawing from the skin of a tiger (Fig. 4, p. 102), perfectly illustrating the process by which symmetry and a sense of harmony and order are obtained by a balance of unequal parts along a mesial line.

The application of this by the Japanese may perhaps best be shown by reference to the arrangement of divisions and shelves in their *étagères*. Here, for instance (Fig. 5, p. 103), is an example: no two divisions are exactly alike or equal—no two ever repeated on the same line.

In their common hand-screens or fans the same rule will always be found to prevail, and so ingeniously adapted that it is productive of almost infinite variety. Here are two examples out of a thousand, taken at hazard, not as absolutely the best, but perfectly illustrative. It will be observed in one (Fig. 6, p. 103) how elaborately and ingeniously the squares and circles which form the chief objects are broken in their line, as well as varied in their shapes.

Here is a simpler example (Fig. 7, p. 103), consisting only of two principal outlines—a square and a fan-shape; but with birds and a sun above, and a landscape below, the same effect is secured.

Even a square box is very apt to be disguised by a representation of two together—the one beneath the other, in this form (Fig. 8, p. 104); and in this instance the surface covered with a fine diaper pattern—although Mr. Leighton was led to conclude that "diapers and other conventionalised forms were not so popular with them as with us." They resort to them, however, as it aids in securing greater variety, and by no means unfrequently.

Or if a lacquer box, on which they lavish all their art, be the subject of treatment, they will obtain variety even when they employ the same or a similar design twice repeated—a rare

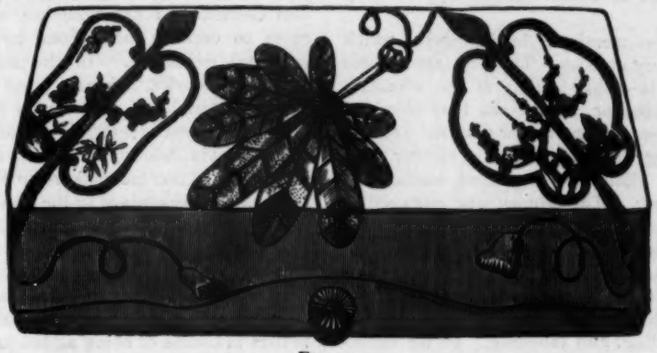


Fig. 11.

thing with them—by not only varying more or less the pattern, but placing each one in a different position (Fig. 10, p. 104).

In one of the branches it will be observed a second cone has been added, and the perfection of the workmanship shows a true love for the beautiful, as well as rare delicacy of hand.

The illustrations of the same principle are, as I have said, infinite. One more must suffice. Here is a lacquer letter-box (Fig. 11), one of those now so commonly seen in the shop-windows in England and all over Europe,—yet scarcely any two can be found alike.

It will be observed that each one of the three objects on the lid differs in form, and the angle at which they are placed is equally varied. No two exactly correspond in any particular with the other; while two are partly carried over the edge, as well as the silken cord of one, to give an artistic effect of careless ease, and destroy everything approaching to formality or stiffness.

In another article I may endeavour to show how far Mr. Leighton is correct in concluding that the arts of Japan may be said "in an eminent degree to depend upon the picturesque, though rarely to reach the pictorial; that is to say, they never produce a picture, because the principal element of pictorial art is wanting—light and shade." They certainly do not, as a rule, employ light and shade to make a picture, but they are not wholly ignorant of its effect in giving to flat surfaces the deceptive appearance of objects in relief. As he admits, however, almost in the following sentence, that "Art of the highest kind may and often does exist without *chiaroscuro*," the absence of it, obviously, cannot be taken as decisive evidence that the Japanese have never attained any pictorial power, because they do not habitually resort to it, or at any time show much acquaintance with the resources which it offers to the artist.

(To be continued.)

WOMEN'S WORK IN AUSTRIA.

THE subject of women's work, familiar as is our estimate of its importance to the readers of the *Art Journal*, has received an extraordinary degree of illustration from the official Austrian reports on the objects exhibited in the International Exhibition at Vienna. The increasing value of the work, of an artistic or industrial nature, now carried on by German women may be estimated from the numbers cited by the official reporters as enumerated in the western half of the empire: 2,300 women are employed in various trades working in metal; 5,700 in stone, earthen, and glassware manufactures; 7,700 in paper-manufacture; the nearly equal number of 7,500 in chemical industries; 16,100 in preparation of articles of food—a classification which of course does not include the numerous and highly prized class of cooks; and 95,800 in various departments of textile industry, including lacework, embroidery, and the manufacture of clothes. In that number, it will also be remembered, the true home-industry of the gudewife is in no way represented, the workers in question being those who ply the needle as a matter of craft.

In former times, and even as late as the date of the Universal Exhibition at Paris in the year 1867, it is remarked by the Austrian reporter, an account of woman's work could hardly have ranged beyond embroidery and lacemaking. If at that time there were women who pushed their industry and activity beyond domestic occupations, they did so in a kind of silence. No encouragement was offered for such activity; on the contrary, it was viewed with distrust. The last seven years have witnessed a revolution in this respect. While in England and in America a sort of *propaganda* has been set on foot with the aim of degrading women into a feebler and inferior kind of men under the name of ensuring women's rights, in Teutonic Europe the more practical and useful course of directing the deft hands and patient industry of women to light and delicate

work, which, with due education, they can perform far better than men ever do, has received the extraordinary development indicated by the figures we have cited. One department, indeed, which appears likely to fall altogether into female hands, that of the telegraphic and indoor postal service, is not included in these figures. It is one which is known to have engaged the thoughtful attention of H.R.H. the Crown Princess of Germany, born Princess Royal of England.

The female industry of England was only represented at the Vienna Exhibition by the exquisite Irish work—that crochetwork which emulates the beauty of point-lace, whereof few of our readers will fail to have observed specimens in a shop in the northern part of Regent Street. Upwards of eighty distinct occupations are enumerated in the official Austrian reports as now carried on on the Continent, in whole or in part, by female industry. The list is not only long, but extremely interesting, and we regret that our limits confine us to a very summary notice of the principal items.

The order of the occupations mentioned in the reports, which we naturally follow, is not very obvious. The first new female industry to which attention is called is that of the manufacture of spirits, liqueurs, and vinegar. The tasks here entrusted to women, as requiring neatness of hand rather than the exertion of strength, are the filtering the finer liqueurs, storing after filtration; washing, rinsing, filling, corking, and sealing the bottles; labelling and packing. The women are engaged in the factory from 6 A.M. to 7 P.M., receiving breakfast, dinner, tea, and supper, and an average monthly wages of from eight to fourteen florins.

In the soda-water manufacture, the duties of handing in and washing the syphons, and polishing the taps of the syphons, are added to those of washing, filling, and labelling. In the manufacture of champagne, women are only employed in washing and labelling the bottles. In the confectionery business a wide field is yet open for female industry. At the present time women are only employed as saleswomen, and for the easy, supplemental operations, such as folding *bonbon* papers, packing, and the like. Such duties as peeling and preparing the fruit for boiling, preparing and cutting the *bonbon* papers, making fine envelopes for confectionery, and executing the ornamental work which is in so much demand at the Christmas season, could be most admirably performed by women.

The manufacture of candies, chocolate, and substitutes for coffee, is the next industry described in the report. In the first, female labour is employed in arranging *bonbons* in cases or envelopes, and in making pipes of sugar, which have to be pierced, and tried to ascertain if they will draw. We recommend this branch of education to the serious notice of all anti-tobacco reformers. Little girls thread sugar-drops on twine, make leaves and stalks for apples, and attend to the trays used in the manufacture of peppermint-drops. In the chocolate-manufacture all the heavy work is done by men. But women are engaged in the operations of removing the seeds from the roasted and pulverised cocoa, removing stalks and stems from the cocoa-beans; weighing the chocolate, and forming it into tablets; turning out the tablets when cool; folding the tablets in an inner and outer cover, and labelling; modelling designs in chocolate by metal forms, and ornamenting to taste; preparing, folding up, and arranging in paper boxes chocolates used for dessert; weighing the prepared manufactures for delivery; ornamenting the sugar models of fruits; folding-in sugar goods as *bonbons;* cutting out such labels as cannot be cut by the machine. In the manufacture of substitutes for coffee, women are employed to weigh the meal and put it in paper envelopes; to prepare these envelopes, close, and finish them, and to label the packets. We have now exhausted only five out of the eighty-two different trades described in the report, and in the number of distinct occupations for which a skilful distribution of labour makes room are to be found so many distinct and permanent kinds of work well suited for performance by female hands.

The occupation of embroidery, which may be called women's work *par excellence*, has no fewer than seven distinct branches, as treated of in the Austrian report. These are, relief and flat embroidery with metallic thread, in which branch of industry four distinct processes are employed; relief and flat embroidery with open or twisted silk and chenille; crape-embroidery, worked with *filoselle; appliqué* embroidery, in which the chain-stitch sewing-machine is employed; mosaic embroidery, of which the well-known Breton work may be cited as an example; Berlin and canvas-embroidery, which, when done with the difficult pearl-stitch, may be made to approach the beauty of the Gobelins tapestry; and white embroidery and tambourwork, which is the least remunerative for the workers of any above mentioned. The number of persons in Vienna and its suburbs engaged in embroidery is estimated at from 1,500 to 1,600, the wages ranging from four to fifteen florins a week. The occupation is learned by the apprenticeship system, the minimum time for metallic, *appliqué*, and mosaic embroidery being three years.

Another point of great interest with regard to the female craftsmanship—we ought rather, perhaps, to call it craftswomanship—of Germany is the immense stimulus which is now being given to certain occupations by the great attention paid to technical education. In the lacemaking trade, which is an especial favourite, as being what is called a home-industry, or one that can be carried on by the worker in her own home, a period of unprecedented development has commenced in Bohemia, Moravia, Silesia, Carinthia, and other provinces. In 1792 there were 18,000 lacemakers in Bohemia—a number which was reduced to a *minimum* by the introduction of the cheap machine-made lace. In the Bohemian Erz Mountains, however, pillow lace is still made, and from 40,000 to 60,000 lacemaking machines are there to be found, at least occasionally, at work. The introduction of good designs for lace has given a new impulse to this delicate Art-manufacture, and an important branch of industry is thus in course of being added to the resources of that country.

In the straw-plait manufacture, again, a richer and more remunerative development is now afforded by the cultivation assured by the schools. The people's school at Tellnitz produces plaits worked by children of from eight to thirteen years of age, who do pieces of twenty-four ells long in periods of time varying from ten to forty-seven minutes. Specimens were exhibited of a ten-tooth plait (or one in which the wheaten straw is split into ten strips by a tool called *reisser*, the tearer) and of a twelve-tooth plait, the former worked by a boy of thirteen years old, in ten minutes, and the latter by a girl of ten, in the same time. The tearer is at times so fine as to contain eighteen teeth.

Woodcarving, and other work in wood, is a department of industry which is now passing, in many of its branches, into female hands. The furniture of solid bent wood, which is unrivalled for its combination of durability, cheapness, and neatness, employs thousands of women and girls, partly at their homes and partly in enclosed establishments. They rasp and file the wood, polish it, plait the cane, and pack the goods in straw. Payment is made by piecework, and from five to seven florins a week are earned by some 5,000 women. In woodcarving, the work of women and children in the Tyrolese province of the Grodnerthal has long made its way to this country. The improvement of designs, and the introduction of better tools, added to the intuitive talent of the people, lead to the confident expectation of a great improvement in this branch of industry. The manufacture of wooden roller-blinds is another industry in wood which gives occupation to five distinct groups of female workers.

We exhaust our space, and seem yet to make only a small advance towards the exhaustion of this very interesting subject. No previous exhibition can be said to have done so much towards placing the matter in its true light. A thorough and systematic examination of the whole subject of industrial occupation, and a determination of all those special branches of employment which can be efficiently performed by women without distress to their more delicate organization, would be the first step towards such an enlightened reform in the distribution of labour as would do more than any other effort, of which we can conceive, to raise the position and to increase the happiness of woman. The glance which we have thus hastily taken at the Austrian reports is enough to show that, in a very great number of occupations, there

is room for almost, if not quite, as much employment for women as for men. The numbers of the two sexes are approximately equal. But the demand for the proper domestic duty of woman is so considerable—even with all the relief given in this matter by infant and other schools it can hardly be estimated as occupying less than half the female population—that the number left for trades employment is very much less than is the case with them. As soon as this statistical fact is recognised, the tables will be turned. In the Australian settlements it is said that young emigrant women receive offers of places or of marriage by speaking-trumpet, before the ship casts anchor. Without wishing to come to that in the mother-countries, we may yet look forward to the time when no woman need either to be unemployed, or to be employed in grinding, ill-paid, unfeminine occupation.

F. R. CONDER.

INDUSTRIAL EXHIBITION IN PARIS.

THE fourth Exhibition of the *Union Centrale des Beaux-Arts appliqués à l'Industrie*, which was held last season as usual in the *Palais de l'Industrie*, was a great success, and shows that exhibitions such as were attempted in the annual international series at South Kensington can, under judicious management, be made great means for the encouragement of artistic manufactures. These exhibitions are held every four years, and are under the management of the Society known as the *Union Centrale*, a committee of which decides upon the objects to be admitted. As a rule, they have performed their duty with such good judgment and impartiality that they have avoided giving offence, and have steadily advanced the standard of quality in the objects shown. Two hundred and sixty-two exhibitors were admitted to the one so recently closed, and, with few exceptions, a very high-class merit was conspicuous in their productions.

Although these displays of the *Union Centrale* are for the exhibition of novelties in Art-workmanship, the society has, with great judgment, placed side by side with them a distinct collection of antique works of a similar nature, so as to enable the public to compare the past with the present; whilst in other galleries are shown the drawings, models, and other productions of the students in the Art schools of Paris and the provinces. The following were the groups into which the chief exhibition was divided:—Art applied to the decoration of habitations, to upholstery and paperhangings, to furniture, to ordinary and precious metals, to ceramic and glasswork, to textiles for clothing and domestic purposes, to the decoration of miscellaneous useful articles, and to the illustration of works devoted to teaching and the popularisation of knowledge. Anything like a regular review of this charming collection would take us beyond the limits of these notes. It is, therefore, only open to us to specify a few of the more striking objects exhibited, in the order in which we noted them in the catalogue. First, then, we come to the terra-cotta productions of M. Charles Kaltenheuser, which are remarkable for great expression and freedom from excess of elaboration. They are chiefly small animal-subjects; but some of his larger works, in the form of vases, medallions, &c., are very artistically designed. They were all classed with the objects for the decoration of habitations. In the upholstery department the admirable imitation-tapestries of M. Abel Trinocq, now well known in England, were very attractive, as some very excellent specimens are painted to represent old Flemish tapestry, with landscape and figure subjects. M. Trinocq sails very close to the point where imitation is perceptible, but so far he has avoided it, which is more than can be said of some who have tried to copy his process. There were also some very pretty examples of the so-called tapestries of Neuilly, in imitation of those of Aubusson; they are made in a regular loom, with a Jacquard machine attached. The designs are good and well executed, but they have not the force of the true tapestries. In metal-work M. Barbadienne was unusually fine, and we all know it is not easy for him to surpass his former works; but in *cloisonné* enamel, a large dish of nearly three feet diameter, with a golden pheasant, life-size, upon it, is certainly one of the most remarkable works of modern times. It was designed by M. Fribourg, and enamelled by M. Altaige. As novelties in manufacture, some large lobsters, and other *crustacea* in bronze, are very remarkable and life-like, as well they might be, the moulds having been taken direct from the animals themselves. The brasswork clocks, and other chimney ornaments, by Auguste Lemaire, chiefly in the styles of Henri II. and Louis VI., are exquisite; especially one grand garniture, consisting of clock, pair of candelabra, a pair of *torchères*, supporting each a moderator lamp, in the same style, fender, firedogs, &c.; all complete. The price of this magnificent and most beautifully artistic set was nearly £300. The jewellery of M. Boucheron was always surrounded by crowds of admirers, and his beautiful diamond sprays, resembling adiantum fronds, are exquisite examples of the jeweller's art. Christofle, as usual, was well represented; but some of the chief works had previously been at Vienna, and were noticed when there. One magnificent vase, which has been engraved in the *Gazette des Beaux-Arts*, is certainly the finest work among the many they have produced. It is a vase of fine Greek form, about forty inches in height, and in a beautiful copper-coloured bronze, decorated with gold and silver inlaid work and figure-subjects. It is called the 'Vase of Anacreon.' On one side is represented Venus rising from the sea; on the other the poet Anacreon singing the praises of the goddess. The treatment is in strict classical taste, and proves the artist, M. Reiber, to be a man of great genius: this beautiful work was sold to a Russian lady as soon as it was exhibited, for the handsome price of 25,000 francs. The *ceramistes*, as the French potters prefer to call themselves, were in great force, and one of their greatest, Theodore Deck, made even a grander appearance than at the Vienna Exhibition, where he was admitted to be chief by all nations. Barbizet and Sergent were profuse in their Palissy ware, but not equal to the inimitable M. Pull, who is still chief master of this essentially French style. Laurin and Rousseau had large displays of very clever fantasies in *faïence* and in porcelain, but their *faïence* was the more remarkable. There were no less than fifty-three exposants in this class, but they were chiefly painters of *faïence* and porcelain, many of whose works are of great delicacy and beauty. It was at the preceding exhibition of the *Union Centrale* that M. Brocard first showed his extremely clever enamelled glass objects in the Persian style. He has not been able to surpass his first efforts, but sustains his high position. Only one artist has stepped into the same path, M. Louis Cellièrc, but he has still much to do before he overtakes Philippe Joseph Brocard. One of the most pleasing novelties shown by Messrs. Christofle was a table service of mounted glass, enamelled by M. Brocard: the decoration is in a pure and very opaque turquoise blue, and very simple: the effect is charming, and the style quite new. Before closing these notes, which might be much prolonged if all the meritorious objects in the exhibition were mentioned, it is only fair to say that the clever imitation of old tapestries by oil paint applied to canvas, the work of Abel Trinocq, which were only very imperfectly represented in our annual International Exhibition, were grandly represented in the *Palais de l'Industrie*, the designs being taken from the old pictorial Flemish and French tapestries.

OBITUARY.

JEAN FRANÇOIS MILLET.

FRANCE has to mourn, by the death of this painter, on the 20th of January, one whose landscapes and pictures of peasant life have placed him in the highest rank of those who practise this department of Art. Millet was truly a peasant-painter; for he was the son of a peasant, lived the greater part of his life in the midst of the peasant-class, and was accustomed to dress, usually, as if his only occupation was to tend the sheepfold and help in garnering the harvest. He was born, in 1815, at Gréville, near Cherbourg, and when young showed such aptitude for Art, that the authorities of his native place supplied him with the means—small, but sufficient for his limited requirements—of proceeding to Paris to study under Paul Delaroche. The pupil's tastes, however, had little in harmony with those of the master, and, after a few attempts at historical painting, he followed the bent of his genius, and made the pastures and cornfields and rural life his study. He married when comparatively young, and retired to live in a cottage at Barbizon, near the Forest of Fontainebleau, where he died.

The works of Millet have rarely been seen in England till somewhat recently. To our International Exhibition of 1862 he sent 'A Rustic Scene,' and to that of 1871 simply 'A Study.' In Mr. Wallis's gallery last year was Millet's 'Flax-Crusher.' The Society of French Artists in Bond Street has exhibited a few of his pictures; but he was never a prolific painter—he was too conscientious, and too unwilling to let his canvases pass out of his hands till he had made them all he considered they should be, to produce them in large numbers. His first appearance as an exhibitor was in 1844, when he sent to the Paris *Salon* 'The Milkwoman.' 'The Sower,' exhibited in 1850, gained much favour; still more admiration was elicited by his 'Peasant Grafting a Tree,' in the Paris International Exhibition of 1855: other notable pictures by him are a 'Woman Feeding a Cow' (1859), 'Shepherd with his Flock,' 'Death and the Woodcutter,' 'The Potato Crop,' 'Angelus—Evening.'

In the Paris International Exhibition of 1867 were several of this artist's paintings, of which the following notice was given in our Journal of the time:—"Millet, once a disciple in the studio of Delaroche, swells the ranks of the secessionists from high Art. Yet assuredly is this rustic painter high and grand in his own way. Millet has even been designated the Michael Angelo of peasants. It were more accurate, however, to say that in style and range of subject he approaches to Breton" (Jules Breton, however, may be called a disciple of Millet); "his themes are invariably rural, his characters bucolic; his treatment and execution are simple and broad. . . . Millet, too, like our own Hook, gives prominence to landscape. These painters, indeed, become singularly impressive by the perfect accord maintained between figures and background; nature is made responsive to life; the evening sky keeps watch over humanity. This correspondence is carried out even to the texture of the figures and foregrounds: the coat on the peasant's back is brought into keeping with the herbage of the meadow and the lichen on the rock. These tillers of the soil bear physiognomies which are as aspects of nature; their *physique* is fortified by the air they breathe and the cool stream which quenches their thirst. . . . Millet approaches a peasant as he would a king—with reverence. The Great Exhibition has established the position of this painter for all time; his nine pictures there displayed can never be forgotten."

Millet's works have been charged with portraying peasant-life too much in its laborious and wearisome aspect; and doubtless many of his subjects have such a sentiment; but one almost loses any sympathy with their sadness in the expressive charm of their poetry. The rendering is too beautiful in natural feeling, solemn though it be, to produce in the mind any other response than admiration of the painter's genius.

JOHN W. WILSON.

The death of this painter, on the 30th of January, has been recorded in the daily papers. He was the son of a Scotch artist, familiarly known as Jock Wilson, or "Old Jock," who came to London about the end of the last century, and aided in founding the British Artists Society, of which his son also became, in time, a member, and continued so till the period of his death. Both father and son obtained very fair reputations as landscape and marine painters; Wilson the elder excelling most in the latter department, and the younger Wilson in landscapes: his farmyards with cattle, are, perhaps, his best works. He died, at the age of fifty-seven, at his home in Folkestone, where also his father died about twenty years ago.

THE JESTER.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

A. Lambron, Painter. E. Mohn, Engraver.

THIS singular but very clever picture was hung in the gallery set apart for the works of the French school in the International Exhibition of 1862, when it bore the title of 'Un Flâneur.' So far as we can ascertain, it is the only painting ever exhibited in England by the artist, M. Albert Lambron; nor do we learn from inquiry that he is very much more popularly known in France than among ourselves. A French acquaintance of ours, familiar with the arts and artists of his own country, has informed us that M. Lambron painted a large picture some few years ago, called 'Une Réunion d'Amis,' representing a group of several persons holding a kind of *fête* in the grounds of a *cabaret* in the suburbs of Paris; the figures are nearly, if not quite, life-size. Another of his pictures, as we hear from the same authority, is also a 'Flâneur,' but treated very differently from our subject; and one or two of his works have been reproduced in lithography, and published in Paris.

This is but meagre intelligence concerning an artist who, judging from what we have here, is one of no ordinary talent, notwithstanding the rather eccentric manner in which he has thought fit to develop it. The attitude assumed by the wearer of the cap and bells shows the painter's boldness in design, while the drawing of the figure displays great power. All the accessories of the composition contribute to give point to the humour of the dramatic acting; and the expression of the monkey's face, as the animal watches one of the birds helping itself incontinently to the cherries in the plate, is inimitable: the monkey certainly divides the interest of the picture with its master. In the immediate foreground, discarded for the time, lies another of the jester's playthings—our old friend, *Punchinello*, with a ludicrous smile on his face. Notwithstanding the distorted posture of the jester, there is a very considerable amount of grace given to the figure.

It is a most carefully painted picture, every part of it showing minute attention. The border of the panelled wall-paper is a great relief to the monotone of the background, filling up what would otherwise be an unpleasant blank on the canvas.



A. LAMBRON. PINXT

E. MOHN. SCULPT

THE JESTER.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON VIRTUE & CO.

BRITISH
7 JU 75
MUSEUM

ANCIENT STONE CROSSES OF ENGLAND.

By ALFRED RIMMER.

IN concluding the history of stone crosses, it is of course obvious that a number of unimportant ones must have been omitted, and perhaps it may be thought that some undue prominence has been given to others; but the fact is that the materials are slight to write a history, and wherever any records have been obtainable they have been eagerly seized; probably, also, the narrative of one cross is the history of a hundred more. Fosbrooke, in his curious book of antiquities, has given a methodical list of the different forms. There are first, he says, the *preaching-crosses*, or crosses from which friars used to preach. Then there are the *market-crosses*, of which so much has been said, and which, in fact, constitute the principal remains now in England. He also enumerates *weeping-crosses*, or penitential shrines; and then *street-crosses*, which perhaps are included in market and preaching crosses; *crosses* of *memorial*, built either as sepulchral monuments or in memory of some notable action; *landmark-crosses*, which differ materially from every other kind mentioned, and were, and are yet, the most accurate and reliable data in parish boundaries. The abbey-lands round Chester seem to have been marked out with great regularity in this way, though indeed many, or nearly all of them, were destroyed very long ago. He also mentions *crosses* of *small stones*, where a person has been killed; *crosses* in the *highway*—these were, of course, of every kind, either like the Eleanor crosses, or boundary-crosses, or indeed preaching-crosses; *crosses* at the *entrance* of *churches*, to inspire devotion—and unhappily these beautiful remains seem to have suffered more severely from Puritan zeal than any other. Finally, he enumerates *crosses* of *attestation* of *peace*, erected by some monarch who was defeated or otherwise; these are mostly of a very ancient type. This list of Fosbrooke's is very curious and interesting, it may be a little fanciful; but he was a keen observer, and he had the advantage of seeing many crosses now no more.

Mention has already been made of the cross at Holbeach, in Lincolnshire, and a very fair print of it still exists. It was pulled down at the latter end of the seventeenth century. The cross is so curious, and the print itself is so very scarce, that it was thought well to copy it for the present series, only altering the lines of perspective, and correcting some very obvious errors that show for themselves in the details. An engraving of Holbeach Cross will be found in the February number of the Journal, p. 41. Holbeach is an old-fashioned town in Lincolnshire, and is about forty miles south-east of Lincoln; it was formerly called Oldbeche, from the town having been built near an old beach left by the recession of the sea. It contains a fine old church, and there is a free grammar school, founded by Edward III.; the lands, however, which were granted for its support seem to be unaccountably lost.

Holbeach was the birthplace of the learned Dr. Stukely, whose inscription, on the engraving from which the cross is taken, has before been given. The cross was five-sided, after the manner of Leighton Buzzard, but it had no central column, the angle buttresses acting instead; this gives the structure great lightness, and increases its capacity as a shelter. There were five angle-pinnacles to support the lateral thrusts, and the edifice was groined inside. Probably the woodcut here introduced gives a very fair idea of this beautiful and interesting structure, which is unique, and deeply we must share Dr. Stukely's regret at its destruction.

There are no remains of the crosses that formerly adorned Lincoln city; indeed, this part of England is not by any means so rich in crosses as in other ecclesiastical remains. Boston and Grantham crosses seem to be remarkable for the height of their steps, rather more than for any architectural features of merit. The latter is a high octagonal shaft on a flight of steps that diminish rather gracefully; and the shaft also diminishes until it reaches its proper thickness. At Lincoln, however, is a fine old wayside conduit, which is fairly entitled to rank among the crosses of England, and even among the best of those. It is situated near St. Mary's de Wigford Church, said to be one of the few Saxon remains in England. The cross is rectangular on the plan, and has angle-buttresses; the panelling is of the fourteenth century, towards the latter part of that period, and is very graceful. It is the finest example of a well-cross left in England. The water which supplies the little basin is brought through leaden pipes from a distance of a mile; these pipes are more modern than the structure, having been laid down during the reign of Queen Elizabeth.

There is no doubt that, from whatever cause, the crosses in all this part of England, and as far west as Shropshire, were those that suffered most. Two ludicrously helpless-looking statuettes of Crispin and Crispianus, over a shoemakers' resort in Shrewsbury, as if deprecating the Puritan zeal that was destroying so many of their fellows, say

> "We are but images of stonne,
> Do us no harm—we can do nonne."

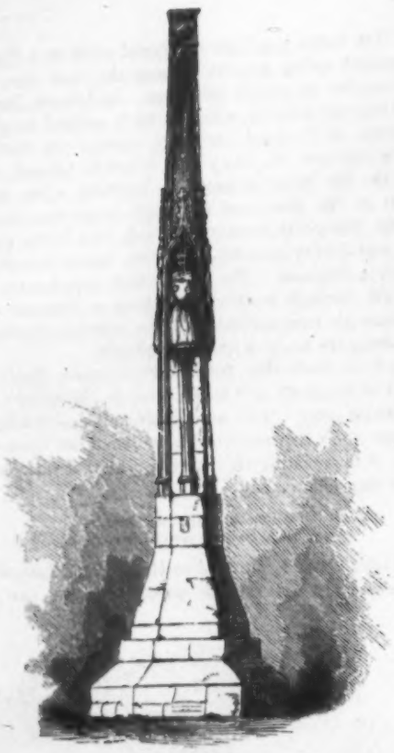
St. Mary's Cross is situated in High Street, Lincoln, which is one of the finest old English streets left; the vast cathedral,



St. Mary's, Lincoln.

from its height, seems to overshadow the city as we walk up towards it, and many are the remains of antiquity on each side as we go. The actual high-cross of Lincoln, as it is properly called, was destroyed long ago. Remigius built a cross, which

has perished; but he founded the see of Lincoln, having removed it from Dorsetshire. Hugh de Grenoble also built one or two crosses in Lincoln, which have perished; he succeeded Remigius, and after him Hugh de Wells and Bishop Wells built crosses, that have had no better fate than their predecessors.



Langley Cross.

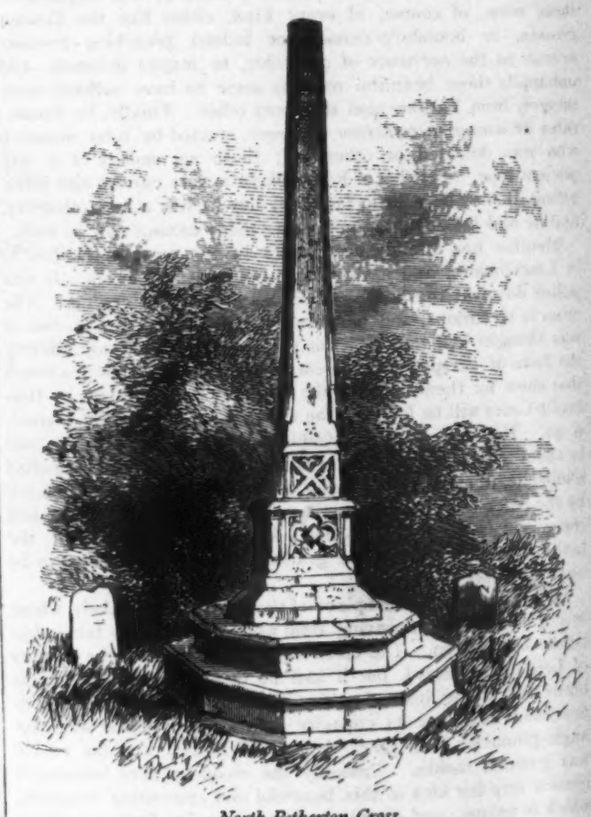
Langley is about ten miles from Norwich, and at one time it contained a monastery, built and endowed by Robert Fitz Helke, or De Clavering. The singular old cross is probably of the fifteenth century, though it may be a little earlier. On the panel at the north side there seems to be the figure of an angel unfolding a scroll, though it is not very certain what this is. On the east and west are two grotesque animals; that on the west has wings, and that on the east side seems to be a sort of parody upon a lion. The canopied statues are curious, and not very like any others I can at present recollect; three of them are holding shields, and the fourth, on the east side, has a singular model of a lamb. The splayed base of Langley is very curious, and there are no traces of its having been broached. This cross is situated in the hundred of Lodden, which is about nine miles and a half distant from Norwich, in a south-easterly direction; the river Yare, on which Norwich is situated, is close by, and the country is very beautiful. Langley Park has long been the seat of the Proctor family, and the grounds cover eight hundred acres. Langley Abbey, to the good offices of which we owe the cross, was founded for the Premonstatensian canons, in the year 1198, and was dedicated to the Virgin Mary. There were in all at one time fifteen religious houses here, and their united revenues, at the dissolution of monasteries in the reign of Henry VIII., were £229.

The Monastery of Norwich, some ten miles distant, is notable for having been the scene of so many conflicts between the inhabitants of the city and the clergy. There were several very beautiful crosses in its jurisdiction erected at the expense of the monks; but they were rudely destroyed by the soldiers of Cromwell, who filled the cathedral, as Bishop Hall pathetically says, "drinking and tobaccoing as freely as if it had turned alehouse."

Of course all kinds of our wayside monuments or crosses sink into insignificance when compared with those of the old Appian Way leading into Rome; perhaps, indeed, nothing can give us even the slightest idea of this extraordinary scene, for the history of the world contains no parallel. The monuments erected along the wayside dwarfed our Eleanor crosses into mere waifs, as far as cost was concerned. The Appian Way was, in fact, one vast Westminster Abbey, only a quarter of a mile deep in monuments, and sixteen incessant miles in length, broken here and there by some luxurious, magnificent villa, such as that of the Quintilii, whose grand retreat proved too great a temptation to Commodus, and caused him to have them destroyed, in order that this infamous usurper might inhabit their halls. The present pope has earned the gratitude of all students of antiquity by the excellent means he has taken to have all monuments restored, and the *débris* removed as far as possible; though even with this advantage we shall never again have more than a very slight idea of the Appian Way in its grandeur, for invaders of the Eternal City, such as Alaric, Totila, and Belisarius, laid her suburbs waste, breaking down the carved work of these wayside monuments, and using up the materials for any possible purpose they might require them; indeed, considering the extent of the remains after such visitations, the wonder is that any wayside monument is left at all. But not only was the Appian Way through roadside monuments, the Flaminian and Latin ways were also lined with grand tombs; Juvenal says:—

"Quorum Flaminiâ tegitur cinis atque Latinâ."

There are many Christian tombs along these roads erected at a later period, and bearing the symbols of the Christian creed,



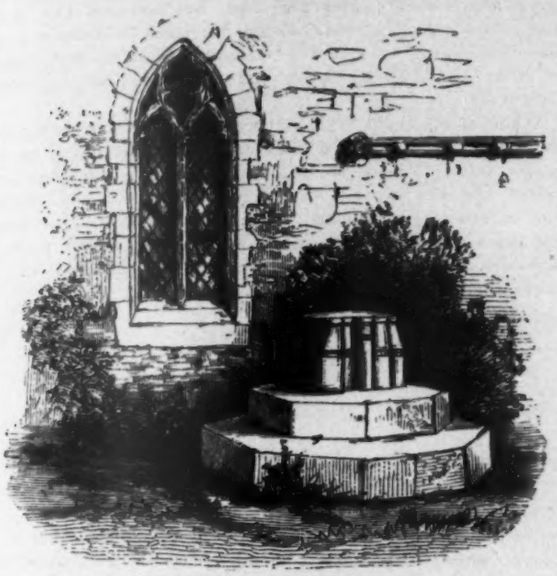
North Petherton Cross.

which indeed might pass for classic monumental roadside crosses.

Greek artists were employed on these beautiful memorials, or, at any rate, on the best of them, and we should have to go back to the days of Alaric, who kept no sketch-book, to know

what they were like. The destruction of our own roadside crosses has been almost as complete in their day and generation, and perhaps as many priceless designs have also been lost among them.

Of the way in which roadside monuments, as well as other



Bebbington Cross, Cheshire.

ancient buildings, were made to suit the character of the surrounding scenery, there is an intensely interesting example in that delightful book, Laborde's "Sinai," and I venture to quote some remarks I once made on a former occasion on this subject:—

"Perhaps Idumea is among the least promising sites for an architect to attempt to mould into beauty, but it illustrates the point under consideration well. This was the ancient city of Edom, and was situated in the very middle of the rocky fastnesses of Arabia Petrea. It was approached by only one long road of about four miles, which has no parallel in history. The hills rise up abruptly on each side to some four hundred feet in height; and they often appear to close over the head, owing to projections in the rocks at vast heights above. In places it is of course quite dark, and only a gleam of light ahead directs the traveller. Yet this astonishing highway was once covered with geometrical pavement, and its sides were lined, wherever an opening rendered it possible, with monuments and memorials corresponding with English roadside crosses in aims and uses. Ages before the Roman occupation, Edom was looked upon with mysterious awe: 'Who will lead me into the strong city? who will bring me into Edom?'"

The amazing scene that has presented itself at the end of this street is familiar to us from reading the pages of Laborde. Rocks cut and scarped out into temples, tombs, and dwellings are scattered about in great profusion; but all harmonize with the landscape, if so it can be called, for the tunnel-like road ends in a kind of vast amphitheatre, formerly the great city. Just before it terminates is a rock temple, beautifully illustrated in Laborde's book, and which appears to be of the time of Vespasian or Titus, and shows how well old architects could improve even a gleam of light, so long as it was a recognisedly permanent feature, and not to be disturbed by passing events; but it cannot be given better than in the words of Captains Irby and Mangles, who are among the very few Europeans that ever saw these regions:—

"When the rocks are at the highest, a beam of stronger light breaks in at the close of the dark perspective, and opens to view—half seen at first through the narrow opening—columns, statues, and cornices, of a light and finished taste, as if fresh from the chisel, without the tints or the weather-stains of age, and executed in a stone of pale rose colour, which was warmed, at the moment we came in sight of them, with the rays of the morning sun. The dark green of the shrubs that grow in this perpetual shade, and the sombre appearance of the passage whence we were about to issue, formed a fine contrast with the glowing colours of the edifice. We know not with what to compare this scene; perhaps there is nothing in the world that resembles it. Only a portion of a very extensive architectural elevation is seen at first; but it has been so contrived that a statue with expanded wings, perhaps of Victory, just fills the centre of the aperture in front, which, being closed below by the sides of the rocks folding over each other, gives to the figure the appearance of being suspended in the air at a great height, the ruggedness of the cliffs below setting off the sculpture to the highest advantage. The rest of the vast *façade* opened gradually at every step as we advanced."

It is with this sublime description of a wayside monument, erroneously called by the Arabs Pharaoh's tomb, that we may bring our notices of the stone crosses of England to a close. Of course we have no such grand opportunities to misuse in England; but one thing is certain, that until very recently an architect never considered his surroundings, but simply drew his plans on paper, in four square walls, disdaining everything in the shape of picturesqueness, or perhaps being ignorant of any such element.

In regarding the old crosses (which are, perhaps, not at all times the most beautiful architecture of their age, always excepting the Eleanor ones, and remembering that we know very little of the others), we naturally fall into this train of reflection: those we have noticed seem, as a general rule, to be designed to quite fit their situation, and form a pleasant object in the landscape. On this subject, as I once had cause to remark before: "An architect who has a building to erect should carefully sketch the site and the landscape, in order to see how the building will look from the various windings of the highway; where it should stand clear of a hillock or a group of elms; where chimneys would tell, or where bow windows; and finally look upon it as a picture set in a frame. And he is sadly wanting in ingenuity who is not able with ease to adapt this to the requirements of his work; indeed, such a general survey would be of the greatest possible assistance in the item of the arrangement of the rooms of a building; say, for example, a dwelling-house. It would at



Head of Cross at Delamere, Cheshire.

once relieve him of much consideration as to where rooms of entertainment should be, where the domestic offices or stables should stand, and how far the building should be from the road, with many other problems that he is only working at in the dark in his office."

We cannot rise from a contemplation of the subject of these wayside or market crosses without wondering where the mantle of the old designers has fallen. The memorials, or drinking-fountains, of modern days, offer a very sorry contrast to their predecessors of old; and indeed they are really only successful in so far as they adhere to ancient models. What a treasure-house of design England has been; and yet it is fairly said and argued that the Turks, who used the monuments of Phidias for targets, and the soldiers of Cromwell, who broke down carved work, and, as it were, thought it a meritorious thing to defile temples and, in their own language, "make Jerusalem a heap of stones," have not been such deadly foes to Art as the church-wardens of the eighteenth and nineteenth centuries.

Every day, however, is increasing the general knowledge of ancient English architecture, and of course the appreciation of it. Nothing has been more pleasing in all journeys that these papers have entailed, than the sight of so many restored crosses in the south of England. What a great advance it would be if cemeteries were only furnished with similar memorials.

Very great is the dreariness of vast numbers of monuments that are put up even at the present day: a fluted column broken, and a wreath—by the way, a pagan emblem—suspended at the top, all in Carrara marble; or a Greek female in relief, apparently weeping over a seaman's chest. Not that the small stunted crosses which figure in ritualistic churchyards are a great improvement; they are some, but they look very tame and monotonous. Abundant sums are spent in tombs in every cemetery, which would erect excellent monuments in the style of many we have discussed, and make our burial-grounds beautiful.

What, again, could be more excellent for a drinking-fountain than such a cross as Cricklade or Langley, according to the means at the disposal of the builders, the top step being converted into the basin? And as for statues in a city, nothing can exceed their monotony: sometimes, however, great sums are expended on them, such as would amply suffice to build wayside-crosses that would be ornaments to the towns or villages where they might be erected.

THE FIGHT INTERRUPTED.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION.

W. Mulready, R.A., Painter. L. Stocks, R.A., Engraver.

MULREADY must always have been a diligent student of that generally troublesome class of the great human family—boys. One may venture to say he never in his walks encountered a group of young urchins without taking some "notes by the wayside." Boys seem to have been for a long time his stock-models; boys with jackets on and jackets off; boys who had outgrown their outer garments, and boys whose coats and trousers appear to have outgrown them; boys pugnacious, and boys of a pacific turn of mind; in fact, boys of every kind that suggested to him character for the display of fun or mischief. There is an amusing group of these "pestiferous animals"—as sisters have been known to designate their younger brothers, and maiden ladies their juvenile nephews—in the picture here engraved, which was exhibited at the Royal Academy in 1816, just after Mulready had been elected a full member of that institution.

'The Fight Interrupted' was painted for Lord Wentworth, then Lord Lieutenant of Ireland, at whose death it passed, through one of his co-heiresses, into the possession of the Earl of Delawarr, of whom it was purchased by the late Mr. Sheepshanks: it is now in the collection at South Kensington. The scene lies in the playground of a school, in which the youngsters have mustered to witness an "affair of honour" between two of their companions, one of them a bigger boy than the other, and evidently the bully of the school. But the fight is interrupted by the entrance of the master, a clerical and somewhat elderly gentleman of the old *régime*, dressed in kneebreeches and long gaiters, with a loose gown or morning-coat, and wearing a hat turned up at the sides and behind: he is lecturing the smaller of the two combatants on the enormity of his offence; but, as it seems, without much effect, for the brave little fellow stands with his legs rather far apart and clenched fists, still looking defiance at his opponent, and quite ready for another "round" or two. Two boys appear to be making an appeal to the master on behalf of their respective champions, of whom the bigger rests his back against the pump in the playground, to which he has resorted for purposes of ablution, and is pointing out to some of his fellows his swollen lips and the other signs of well-merited punishment he has received: manifestly the bully has had the worst of the encounter. In the background is seen the school-house, and under its portico stands an usher with a book in his hand, too absorbed in its pages to notice what has been going on, or too unwilling to render himself unpopular with the boys by interfering in their quarrels. One of the latter, however, goes to him and points out the presence of the principal on the field of battle. The subject is well thought out, and is painted with a clean and facile pencil, but with considerable reticence of colour, though the picture throughout is bright. With the exception of a red cap on the head of one of the boys, the only approach to positive colour is the dark blue gown of the master.

This picture seems to have terminated what is known as Mulready's first manner, that in which he is supposed to have essayed to break a lance with Wilkie; taking, as some critics have thought, though one can scarcely see on what sufficient grounds, the old Dutch *genre* painters as his models. Henceforth it is not difficult to trace out, yet by scarcely perceptible degrees through several years, a change towards a manner more original, and consequently more peculiarly his own.

ART-NOTES FROM THE CONTINENT.

PARIS.—*Société Nationale des Artistes Français*.—Under this title the French Academy of Arts is at length brought into existence. After many and prolonged difficulties, arising some from professional jealousies and some, as it would seem, from the inactivity of indifference, the transaction was effected by a simple decisive proceeding of Monsieur de Chennevières, the *Directeur des Beaux-Arts*. This consisted of an invitation to all the artists of Paris—that qualification having been attained by the fact of having once exhibited a picture in the annual *concursus*—to pay a visit to the *Palais de l'Industrie*, and then and there record a vote towards the election of an operative committee, consisting of fourteen painters, eight sculptors, four architects, and five engravers, in the different classes of that function. To these thirty-one essentially professional members of the constituted are to be added six members of the Institute, a president, and two secretaries. To this notification was annexed a list of



W. MULREADY R.A. PINXT

L. STOCKS. R.A. SCULPT

THE FIGHT INTERRUPTED.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION.

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MUSEUM

candidates. Perhaps it would have been more discreet not to have proposed this significant selection. At all events, the voice of *Monsieur le Directeur* was heard, the artistic constituency came to the poll, and in one day the deed was done. How much jealous agency was at work on the occasion may be noted at a glance of the names which made their appearance on the two lists, that of the proposed and that of the elected. Those who obtained the greater amount of votes were said to be on what was called the *conciliatory list.* We have no space for inserting the two lists, though they lie before us. The highest numbers polled for the fourteen successful candidates in the section of Painting were given to MM. Corot, Fromentin, Gérôme, Jules Breton, and Daubigny; in that of Sculpture, to MM. Paul Dubois, Guillaume, and Cabet; of the architects M. Viollet le Duc headed the poll; and of the engravers, M. Henriquel Dupont. Some of the members elected were not on the proposed list at all.

Though the event occurred at the close of the last year, we must not omit to record the death of M. Emile Rousseau, a young engraver of very great talent. He was one of the best pupils of M. Henriquel Dupont, and is most favourably known by his 'Christ and St. John,' after the picture by Ary Scheffer, and 'A Christian Martyr,' after Paul Delaroche, two really fine engravings.

FLORENCE.—The fourth centenary of Michelangelo, which should have been celebrated on the anniversary of his birth (March 6, 1475), has been postponed until September. It was first proposed to hold the celebration in May; but that being a month in Italy consecrated to study, it has been deemed advisable to delay it until September, which, on the contrary, is holiday-time not only here but very generally throughout the Continent. Another reason is the incompletion of several works connected with the celebration. The 'David' of Michelangelo, which he placed in front of the Palazzo Vecchio, has been removed on account of the injuries to it caused by the weather, and a hall is now being prepared for it in the Royal Academy, but cannot be ready until September. The Piazza Michelangelo is also incomplete. All visitors to Florence know the beautiful drive called the Colli, made by the municipality round the hills to the south of the city, which were formerly covered with vineyards. The road commences at the Porta Romana, and winds upwards till it reaches San Miniato; beyond it this widens into a large terraced piazza, from which is seen an extensive view of the town and Val d'Arno. In the centre of this piazza has been placed a bronze cast of the 'David,' and, on the pedestal, casts of the four figures representing Day and Night in the Medici tombs. The drive continues beyond the piazza, making a gradual descent, and re-entering the town by the Porta San Niccolo. The incompleted part is a drive and flight of steps leading directly up the hill from this gate to the piazza, which is immediately above it. The manner of celebrating the centenary is still undetermined, but some of the festivities will take place on the Piazza Michelangelo. The life of Michelangelo, by Signor Commendatore Aurelio Gotti, containing the documents bequeathed to the nation by the last descendant of the Buonarrotti, were expected to appear, the first volume in March, and the second, probably, in April. An English edition, containing the same documents, by Mr. C. Heath Wilson, will, it is believed, be published on the occasion of the actual celebration.

MONTREAL.—Mr. J. W. Gray, an artist from South Kensington, who has established himself here lately, gave the first of a series of Art-lectures, his subject being "Our twofold nature—its relation to Art." Mr. Gray spoke as an enthusiast on his subject, and was listened to with much interest.—Abbé Chabert, principal of the Montreal Art-school, has received from the Earl of Dufferin, Governor-General, a silver medal as a recognition of his zealous efforts in the cause of Art.—A collection of paintings, by members of the Society of Canadian Artists exclusively, was recently disposed of by auction in this city, and realised good prices, the biddings evidencing the fact that the works were much appreciated.

ADELAIDE.—The foundation-stone of a building to be called the "Port Adelaide Institute" was laid with due ceremony on the 31st of October last: it is to be appropriated to literary, scientific, and artistic purposes. Mr. G. W. Smith, honorary secretary of the Institute, has courteously forwarded to us a photographic external view of the edifice—a rather elegant-looking structure in the Venetian-Italian style, from the designs of Mr. R. G. Thomas, F.R.I.B.A. A detailed description of the building, and an account of the proceedings at the laying of the stone by Mr. David Power, J.P., have also reached us from the same source. Its estimated cost, including furniture, &c., is about £6,500, of which the local government has voted £2,500, and Mr. Bower has given £500: other subscriptions to a considerable amount have also been received.—Our correspondent sends us word that "the people of South Australia have received a princely benefaction from the Hon. Thomas Elder, M.L.C., of the well-known firm of Elder, Smith, & Co., merchants, Adelaide, that gentleman having recently given £20,000 towards founding a university in the city of Adelaide." This liberal gift follows closely upon another of a similar sum from Mr. Walter Watson Hughes, J.P., now resident in England; and it is supplemented, on the part of H. M. Colonial Government, by a grant of 50,000 acres of land, as well as by a site of five acres, "part of a government reserve near the river Sorrens, having a frontage to the north terrace of the city, and commanding a most picturesque view." The "University Bill" was expected to "receive the governor's assent at the prorogation of parliament this afternoon"—Nov. 6, 1874, the date of our correspondent's letter.

ROME.—By a discovery in the course of last summer a question of much interest to archæologists and others has received its solution. It has been a matter of discussion among critics whether the Romans were acquainted with the fork, the common opinion being that it was not known earlier than the fourth or fifth century, A.D. Old Italian paintings certainly have decided the question in representing Christ and his disciples using this instrument at the Last Supper. But discoveries of the fork undoubtedly genuine, up to the present, have not been of the kind to be attributed to very early times; ancient writers leave us also in doubt. Now, however, there has been dug out here, at the foot of the Capitol, in the Piazza Margana, a two-pronged silver fork, with a handle in the form of a stag's hoof. Its workmanship is of such excellence that it can only have originated at a time when good Art-traditions prevailed, and, at least, not later than the Antonine period. In the publication of the Archæological Commission of Rome, there is a full description of the fork from the pen of the well-known antiquarian, Augusto Castellani.—At the excavations on the Esquiline Hill, in the gardens of Mecænas, the workmen have been singularly successful, and have rescued from the ruins of an old wall several statues, conspicuous among which is one of Venus, in the purest of Parian marble. Like the Venus of the Capitol, this is wholly nude, and presented under the aspect of a young girl of seventeen or eighteen years. As she stands the feet approach each other, the left drawn backwards a few inches, with the heel slightly raised. The right arm is elevated, and its hand rests behind the head against a knot of hair, around which, and sustained by the left hand, are folds of many-wreathed ribbon. The head is gently turned towards the right, and bends forward, so that, as seen in front, it is presented in a three-quarter view. Marvellous purity and correctness of line are manifested in this work; its modelling is faultless, its contour exquisitely delicate. It is deemed superior in all points to the 'Venus de Medici;' but it has unfortunately been fractured in the neck, above each knee, and at the left ankle; the nose also is slightly injured. It is to be hoped that careful castings may render the world familiar with this example of sculpture, which, according to report, is of the very highest interest.

EARLY ENGRAVINGS IN THE ROYAL GALLERY AT FLORENCE.*

BY F. P. SEGUIER, F.S.A.

PASSING over the wonderful stride effected in the art by the genius of Albert Dürer, we shall do well to examine an interesting variety of early wood-engravings, known as *chiaroscuro* engraving. Papillon's history and description of this species of woodcutting, contained in his "Traité Historique et Pratique de la Gravure en Bois," published in 1766, should be examined by the reader. The plates in this work exhibit very prettily the different stages of the process, which in principle bears a close analogy to the coloured woodcuts of the present day; and as a question of taste, it may be asked, has the art of mechanical painting really improved since the coloured woodcuts of the sixteenth century were published? or do we not sometimes feel that the art of printing in colours can hardly be successfully carried beyond the limits of *chiaroscuro* or monochromatic colouring? The honour of the invention of *chiaroscuro* wood engraving is usually ascribed to Ugo da Carpi, a Roman artist, who flourished in the early part of the sixteenth century; it has also been suggested that the famous painter Mazzola, called "Il Parmigiano," was one of the first to practise this art, having already obtained applause for his slight but beautiful etchings. The Italians most commonly remembered in connection with this species of engraving are Ugo da Carpi, Baldassare Peruzzi, Antonio Zanetti, and Andrea Andreani; the last engraver was born at Mantua about 1550, and died as late as 1623. The reader will see a fine example of Andreani's work on the staircase of the Royal Gallery at Florence; it represents the dead Christ attended by the Marys. The dimensions of this *chiaroscuro* woodcut, about six feet in height by four feet in width, are less remarkable or uncommon in early wood-engraving than the figures, which are of life-size. The reader should examine this print carefully, as it is unquestionably a *chef d'œuvre* of early wood-engraving, and is besides extremely scarce, the writer being only acquainted with two copies of this print. Apart from its rarity, the work demands attention for its intrinsic merit; according to the inscription on the print, it is from a design of Alessandro Casolani, the Sienese pupil of Roncalli, and one to whom the great wood-engraver was indebted for many of his models. Before passing away from this print, we cannot help feeling that the boldness of the drawing, especially as exhibited in the skilful rendering of the extremities, and in the foreshortening of the head of the Saviour, happily verifies the exclamation of Guido on the works of Casolani—"Costui veramente pittore!"

In regard to small specimens of *chiaroscuro* wood-engraving, the following perhaps are most frequently met with, and they all deserve a place in the collector's cabinet:—'The Woman anointing the feet of our Lord,' by Andreani, after Raphael; 'A Woman at the foot of a Rock assailed by the Passions,' by Andreani, after Jacopo Ligotius. It appears from the inscription on this print that Andreani performed the semi-mechanical part of cutting the wood as well as drawing on it. The writer believes that pear-wood was usually selected by the early Italian wood-engravers; and in gigantic prints, like the one already described, and in the 'Destruction of Pharaoh's Host,' after Titian, which is about seven feet long, the separate blocks appear to have been of considerable size—perhaps about eighteen inches square, or even larger. 'The Entombment,' by Andreani, after Raffaello da Reggio, date 1585. Some of the prints of this kind have over them a short dedication, recalling the name of some familiar Art-patron, not unfrequently a member of the Medici family. 'Diogenes Seated at the Entrance of his Tub,' after Parmigiano. This work is attributed to Ugo da Carpi, and is a fine example of the species of Art we are considering; it is coloured in a rich and effective manner. 'The Circumcision,' by Andreani; 'St. Sebastian,' by Andreani. There is a clever unfinished woodcut of the 'Miraculous Draught of Fishes,' after Raphael, by Andreani. In the same style, and by the same hand, we have 'Our Lord and his Apostles;' after Polidoro da Caravaggio. It will be seen that Andreani was careful to retain in his works the *pasticcio* intention of this variety of engraving, giving to them more the appearance of drawings than of engravings. It is interesting to notice this, for if we are to regard Baldassare Peruzzi's well-known *chiaroscuro* woodcut of 'Hercules and the Muses' as an earlier example of this species of engraving, it will be seen that the effect of a tinted drawing has not been so much aimed at; the figure-shadows, background, and accessories being engraved in the usual manner of the coarse woodcuts of the period, whilst the *chiaroscuro* colouring is confined to the sky and the high lights on the figures. We meet occasionally with other prints engraved in the same manner; possibly they are by the followers of Peruzzi, but they are not marked: among them is one of the 'Virgin being presented to our Lord by St. Elizabeth,' which has been ascribed to Jorg Matheis. We find both styles of engraving in the works of Ugo da Carpi; in some cases the shadows are carefully worked up with "cross-hatching," whilst others are sketched in a style even broader and bolder than Andreani's. The 'Virgin with the Bambino' and the cherubim in the 'St. Sebastian' are pleasing examples of Andreani's freedom of stroke. Some *chiaroscuro* woodcuts exhibit a curious metallic lustre in the darkest parts, the same being a very deep black. Andreani's small print of 'St. John in the Desert' is a fine example, the effect being produced in an extremely bold manner; and his series of 'The Triumphs of Julius Cæsar,' after the paintings at Hampton Court, are very interesting, although we naturally give the preference to Mantegna's own engravings from them.

The reader will remember that this article on Early Engravings is addressed to the stranger—to the young—to those who know nothing about Art; and it is not uncommon for such people to make inquiries as to the value of the works we have been considering. Now the value of engravings is not the least interesting feature associated with the Art; for as it is with printing, so is it with engraving—it is an enjoyment within the reach of almost every one; and in this vast storehouse the poor are welcome as well as the rich. The cottager can fill his scrapbook, at the cost of a few shillings, with interesting engravings; true they may be bad impressions, or even copies, but yet they possess sufficient intrinsic beauty to educate and refine the poor man's taste, and in due time he may be rewarded by securing better things. Some years ago a set of Flamen's exquisite etchings were discovered dangling in the wind outside a broker's shop, and ticketed with the modest price of three-halfpence apiece. We have collectors of another class—people who would ignore the idea of giving a hundred guineas for a Marc Antonio, or five hundred guineas for an etching by Rembrandt, but at the same time are determined to secure only the best impressions of less costly prints. It is very difficult to give any useful advice as to the value of prints, for the rules relating to the same appear so arbitrary and uncertain. The caprice of rival collectors, the fancy of the day and a kind of antiquarian interest, are all so strongly mingled in monetary questions relating to prints. The sale, or market, value, and the price demanded by dealers, will sometimes vary considerably. Some years ago a dealer offered £4,000 for a collection of prints, which was declined, and the prints only realised £3,000 at a public sale. The prices obtained at Sir Mark Masterman Sykes's sale in 1824, and at Mr. T. Lloyd's in 1825, were formerly viewed

* Continued from page 79.

as standard figures, but a revolution in the prices of engravings appears to have recently taken place, at least so far as regards fine examples. The writer intends concluding this paper by noticing some of the prices obtained at public sales for early engravings, and unless the collector be ambitious of securing gems of the finest water, he will be pleased to find that the study which the fine display at Florence so temptingly invites him to pursue does not involve a ruinous outlay. In the following quotations the highest figures are selected, and most of the dates are transcribed from Cumberland's catalogue, and are there given as the birth-dates, or supposed birth-dates, of the several engravers mentioned. Sale of the collection of Sir Mark Masterman Sykes, Bart., in 1824:—1426, Antonio del Pollajuolo, the 'Battle of Ten Naked Figures,' £10 10s.; 1436, Baccio Baldini, 'The Ship,' £9; 1451, Andrea Mantegna, 'The Flagellation of Christ, £3 7s.; 'The Burial of Christ,' £10 15s; 'Christ taken from the Cross,' £7 7s.; 'Christ's Descent into Limbo,' £5 10s.; 1460, Jo. Anto. Brixianus, 'Hercules killing the Nemean Lion,' £12 12s.; the 'Three Horses' Heads,' after Leonardo da Vinci, £10 10s. Works ascribed to Joan Andrea—'Judith,' £3 13s. 6d.; the 'Four Dancing Nymphs,' after Mantegna, £10 15s.; 1454, Girolamo Mocetto, 'Judith,' £7 10s.; 'The Baptism of Christ,' £28 7s.; 1454, Nicoletto da Modena, 'The Nativity,' £6 15s.; 'The Last Judgment,' £10; 1458, Benedetto Montagna, 'Abraham's Sacrifice,' £4 4s.; 'Christ Praying in the Garden,' £8; the master of the monogram "P. P.," 'The Lion Hunt,' £26 5s.; 'La puissance de l'Amour,' £32 11s.; 1465, Nadat, or the master of the Rat Trap, 'The Two Armies,' £11; 'The Madonna and Child, with St. Anne, £3 15s.; 1460, Robetta, 'The Young Man tied by his Left Arm to a Tree,' £4 14s. 6d.; 'Apollo and Marsyas,' £4 4s.; the master of the Die, 'The Annunciation,' £1 11s. 6d.; 'Joseph Sold by his Brethren,' after Raphael, 'Christ bearing His Cross,' and 'The Crucifixion,' £1 2s.; the master of the Caduceus (one of his works bears the date of 1504), 'The Sacrifice to Priapus, £4 4s.; 'The Triton and the Siren,' £4 14s. 6d.; Giulio Campagnola, 'Christ and the Samaritan Woman,' £5 10s.; 'The Young Shepherd,' £6 15s.; 1482, Domenico Campagnola, 'The Shepherd and the Old Warrior,' £4 6s.; 'The Music Party, in a Landscape,' £5 2s. 6d.; 1484, Domenico Beccafumi, called Micarino, 'A Study of Two Naked Figures,' £1 6s.; 1487, Marc Antonio Raimondi, 'David Cutting off the Head of Goliah,' after Raphael (before the monogram of Marc Antonio), £45 3s.; 'The Nativity,' probably after F. Francia, £20; 'The Martyrdom of St. Lawrence,' after Baccio Bandinelli (first impression with the Two Forks), £46 4s.; 'The Martyrdom of St. Felicita,' after Raphael, £40; 1490, Agostino Veneziano, 'The Adoration of the Shepherds,' after Julio Romano, £3 6s.; 'St. Jerome seated, Reading,' £2 14s.; 1490, Marco da Ravenna, 'The Madonna and Child,' with 'Tobit and the Angel,' after Raphael, ascribed to Marco da Ravenna, £4 16s.; 'The Last Supper,' after Raphael, £1 6s.; 1512, Jacopo Cavaglio, 'The Holy Family,' after Raphael, £1 3s.; 'The Annunciation,' after Raphael,' £1 6s.; 1498, Julio Bonasone, 'The Chariot of the Sun,' £3 1s.; 'Portrait of Cardinal Nicolao Ardinghello,' £4; 1498, Batista Franco, 'Christ on the Cross' and 'The Deluge,' 13s.; 1500, Nicolo Beatricetto, 'Portrait of Henry II., King of France,' £2 4s.; 'The Death of Melenger,' £1; 1500, Leon Daris, Daven, or Davent, 'The Madonna and Child, with Saints,' 'Christ's Descent into Limbo,' 'Mary Magdalen borne to Heaven by Angels,' 10s. 6d.; 1500, Giovanni Batista Mantovano, 'Jupiter and Diana,' £1 13s.; 'The Naval Combat,' £2 7s.; 1520, Georgio Ghisi, Mantuanus, 'The Judgment of Paris,' rare impression, £7 17s. 6d.; 'Venus Bathing,' after Luca Penni, £3 13s. 6d.; 1530, Adam Ghisi Mantovano, 'Apollo and Diana in their Cars,' after Julio Romano, and 'Cupids sporting with Dolphins,' £2; 1536, Diana Ghisi Mantovano, 'The Banquet of the Gods,' after Julio Romano, £4 10s.; 'The Martyrdom of St. Catherine,' after Julio Romano, £2 3s.; Horatius de Sanctis Aquilanus, 'The Holy Family,' 'The Two Angels,' £1 3s.; 1505, Francesco Mazzuola, called Parmigiano, 'Judith' (original, and an etching of the same), £4; 'St. Thais' (first and second impressions), £6 6s.; 1506, Domenico del Barbiere, 'The Feast,' and the 'Figure of Fame,' £1; 1511, Antonio Salamanca, a Set of Female Heads from the Antique, 18s.; Giovanni Battista Angelo del Moro, 'The Sybil and Augustus' and 'The Garden of Love,' 16s.; 1512, Eneus Vico, 'St. George and the Dragon,' after Julio Clovio, £2; 'Portrait of the Emperor Charles V.,' £3 11s.; 1520, Antonio Fantuzzi, 'The Story of Seleucus,' and a large print of Ornaments, 18s.; 1522, Andrea Meldolla, 'The Holy Family, with Saints,' £4 5s.; 'The Judgment of Paris,' £6 15s.; Orazio Farinati, 'The Host of Pharaoh Drowned in the Red Sea' and 'Christ taken from the Cross,' 10s. 6d.; Christofano Bertelli, 'The Conversion of St. Paul,' after Pordenone, 15s.; 1528, Federigo Baroccio, 'The Annunciation,' 15s.; 'St. Francis,' 15s.; 1530, Giovanni Baptista Cavallerius, 'The Dead Christ,' and the 'Assumption of the Virgin,' after Volterra, £1 1s.; 1531, Gasparo Reverdino, 'David Cutting off the Head of Goliah,' £1 18s.; 'Leda,' £2 15s.; 1530, Julius Sanutus, 'A Dance of Bacchanals,' £2 2s.; 1536, Domenico Vitus, four engravings of Figures, £1 4s.; 1540, Raffaelle Guidi, 'The Burial of Christ,' after Baroccio, £1; 1540, Bartolommeo Passarotti, 'Religion,' a 'Sacrifice,' after Polidoro, 16s.

Sale of the collection of Thomas Lloyd, Esq., in 1825:—1528, Hans Sebold Lantensack, 'Portrait of Jer Schurstab' and a landscape, 18s.; 1506, Augustin Hirschfogel, 'Cleopatra' and a landscape, £2 12s. 6d.; flourished about 1535, Jerome Hopfer, 'Bacchanals,' after Mantegna, and a print resembling Squarcione, £1 18s.; 1500, Gregory Pentz, portraits of Gregory Pentz and his Wife, £1 15s.; 1494, Lucas Van Leyden, 'Adam and Eve' and 'Lot and his Daughters,' £1 12s.; 1472, Lucas Cranach, 'St. Chrysostom,' £2 4s.; 1474, Hans Burghmair, 'Venus and Mercury,' £2 10s.; 'The Young Woman and Death,' £2 6s.; 1471, Albert Dürer, 'The Prodigal Son,' £2 4s.; 'Fortune,' £3 3s.; 1488, Albert Altdorfer, a series of prints of 'The Sacrifice of Abraham,' 'Murder of the Innocents,' &c., £3 3s.; 1424, Israel Van Mecheln, his own portrait, £3 3s.; 'The Coronation of the Virgin,' £6 18s.; 1453, Martin Schongauer, 'Madonna and Child,' £4 4s.; 'The Virgin Crowned,' £4 4s.; Andrea Mantegna, 'The Burial of Christ,' £15 15s. It may be noticed here that inferior specimens of the engravers described, and their contemporaries, merely realised at the Sykes and Lloyd sales prices varying from three shillings to twenty shillings apiece, and almost the same estimate may be placed on similar productions when brought to the hammer at the present day; whilst, on the other hand, fine impressions of those early masters, or any prints of a rare or curious character, have increased very much in value. The collecting of examples with the view of illustrating the history of engraving, or merely as objects of *virtu* or of intrinsic merit, affords pleasure to many wealthy persons, who are willing to pay liberally for curiosities, which are becoming perhaps every year more difficult to obtain. The *Athenæum* and other Art journals occasionally publish notes of the prices obtained at the public sales of the present day, and a few selections will be sufficient to show the liberality of modern print-fanciers. Sale of the Hugh Howard collection, by Messrs. Sotheby, in 1873:—Giulio Campagnola, 'St. John the Baptist,' £131; Albert Dürer, 'Adam and Eve,' £59; 'Melancolia,' £40; Giorgio Ghisi, 'The Angels of the Sistine Chapel,' £80; Lucas Van Leyden, 'Lot and his Daughters,' £161; 'The Virgin with the Infant Christ,' £69; Andrea Mantegna, 'Hercules Fighting the Serpent,' £31; Marc Antonio Raimondi, 'Adam and Eve,' £49; 'Massacre of the Innocents,' £77; 'The Last Supper,' £105; 'The Madonna seated on the Clouds, with the Infant Saviour,' £180; 'Christ seated on the Clouds, between the Madonna and St. John,' £59; 'Portrait of Pietro Aretino,' after Titian, £780; master of the monogram "P. P.," an allegorical subject, £91; Martin Schongauer, 'The Virgin receiving the Annunciation,' £71. Selections from other recent sales:—Martin Schongauer, 'The Angel of the Annunciation,' £56; 'The Virgin receiving the Annunciation,' £46; 'Christ before the High Priest,' £46; 'Pilate Washing his Hands,' £41; 'Christ presented to the People,' £40; 'The Nativity,' £22; 'The Virgin in a Courtyard,' £96; 'The Temptation of St. Anthony,' £26; 'The Censer,' £21; Albert Dürer, 'Melancolia,' £30; 'The Knight of Death,' £75; the

same, £80; 'St. Jerome,' £30; Marc Antonio, 'Adam and Eve,' £280; 'Massacre of the Innocents,' after Raphael, £110; 'The Five Saints,' £30; 'Cleopatra,' £105; 'The Winepress,' £110; 'Man seated, with a Guitar,' £24; 'Les Grimpeurs,' after Michael Angelo, £50; Albert Dürer, 'Adam and Eve,' £73; 'The Crucifixion,' £21; 'St. Hubert,' £36; 'Melancolia,' £31; Lucas van Leyden, 'The Poet Virgil,' £20; Marc Antonio, 'Adam and Eve,' £59; 'St. Paul Preaching at Athens,' £84; 'St. Cecilia,' £50; 'Judgment of Paris,' £80; 'Woman watering a Plant,' £94, &c. &c.

EXHIBITION OF PICTURES FROM THE FRENCH PROVINCIAL MUSEUMS.

THE Official Report made to the Minister of Public Instruction by M. Le Marquis de Chennevières, *Directeur des Beaux-Arts* in France, upon which is conceived and accomplished the measure of a combined exhibition of choice pictures from the various provincial museums of the country, is so impressively significant that it merits especial attention on our side of the Channel. It will be found to embody that jealous irritation which, under the morbidly depressing influence of the late war, agitates both artists and authorities among our neighbours in reference to two untoward incidents, viz. their temporary deposition from a presumed magisterial supremacy, in every branch of Art, and, secondly, the energetically sustained endeavours of other people, and more particularly those of Great Britain, to win that proud pre-eminence.

One paramount and all-sufficing remedy for this deplorably adverse state of things is propounded by the Director of the Fine Arts, and that is—the plenary creation and extension of schools of design all over the country. Unhappily for the effective establishment of such an organization, that unmanageable agent, money, is completely indispensable, and, in this instance, seemed unattainable. The ingenious expedient of making Art auxiliary to Art, occurred at this crisis to, it would seem, Le Marquis de Chennevières, and took the form of winning from the various municipal councils and their mayors throughout France, who can boast of well-endowed museums, to send up to Paris the *élite* works of their collections, and thus constitute a large, most attractive, and cash-winning exhibition. The following Report is made to the minister, into whose department this transaction comes:—

"To the Minister of Public Instruction.—Sir—The question regarding schools of design is one of the gravest—perhaps, indeed, the most grave—that could engage the attention of the Fine Arts Directors. In fact, upon the best possible organization of these schools depends the future condition of Art in France; and therein I do not address the observation to painting, sculpture, and architecture alone, but to those decorative Arts, infinite in their ramifications, which encircle and vivify all French creative industry, and constitute one of our nation's unequivocal sources of strength.

"From all sides, the saddest and most assured evidences present themselves to me, of the efforts made by foreigners to despoil us of this supremacy, either by drawing from us, for engagement in their manufactories, our most skilful artists and artisans, or by the creation amongst themselves of competitive schools, which they largely endow with such means as are expedient for their more rapid development.

"So heavy has the loss in our schools been of artists and adherents of every kind, that it demands the incessant foresight and solicitude of the administration for a cheerful regeneration. Otherwise, in decorative Art, professors might be in default; and that organized tuition, the necessity for which has been so long recognised, might be most difficult of realisation. We have confidence in the national endowment in *virtu*—in its inward sensitiveness of taste. But let us beware of a dangerous illusion. It happens to the highest-gifted races—it has happened in the case of Italy itself—to lose for a long interval that special supremacy of taste, of which for four centuries she had retained the monopoly.

"But what is to be done? The Fine-Art Budget presents little or no forewarning or forearming for this menacing crisis, to make that effort at recovery which the most important interests of the country urgently reclaim. The National Assembly, while fully acknowledging the danger that menaces our commerce, finds it impossible to augment, at this juncture, the financial burdens of the country, with such a fund as the occasion demands. But, in the meantime, we must bethink ourselves—we must be creative—we must initiate resources.

"I have had the honour to present to your attention an idea which had occurred to me to develope, for the maintenance of the Parisian schools of design, as well as those of the provinces, an exhibition of the priceless marvels which France and all Europe are aware exist in our departmental museums. In these museums we find canvases of the great masters of Italy, Flanders, and France—*chefs d'œuvre* not duly estimated in their localities, and the fitting manifestation of which would ensure to a world-wide circle of *cognoscenti* an enjoyment as unexpected as it would be supreme.

"Having consulted, on this subject, the commission entrusted with giving an inventory of the Art-riches of France, they, after having taken a rapid inspection of the provincial-museum catalogues, drew out a list of six or seven hundred pictures of the first class, proffering a display of prodigious interest. The provincial cities, for whose advantage the contemplated exhibition would take place, inasmuch as its produce would go to the enrichment of their schools, could assuredly not withhold co-operation by the loan of some of their paintings; as they would, moreover, have the advantage of securing for the pictures their merited celebrity, and thus draw to them amateur strangers who might, hereafter, wish to study in their homes works so admired in the great coalition.

"The *Union Centrale*, the society so spirited in thought and in deed, which has organized that exhibition the public has so much admired in the Champs Elysées, and the professed purpose of whose existence is to promote, by every possible means, the great cause of artistic education, volunteers actively to aid us in the projected undertaking, and to secure a place in connection with the Louvre worthy to contain such a collection of masterpieces. The Director of the National Museums would be happy to combine with mayors and guardians of museums in selecting pictures for the Exhibition, and in protecting them with the same religous guardianship which he bestows on the treasure subject to his especial trust.

"It is scarcely necessary to mention that all expenses of package and transport will be undertaken by the managers of the Exhibition.

"I entertain the most strenuous conviction, Monsieur le Ministre, that a presentment of Art, so elevated, would arouse throughout France and the entire of Europe a curiosity of the highest interest; it would take its place among the most imposing of the chronicled *fêtes* of its class which our country has set forth within the last twenty years; it would, above all, procure for our utilitarian object considerable auxiliary resources, which would enable us to supply professors and models to many schools now wholly in want of them—even in towns where manufacture is most at stake; in fine, to endow with men and means a crowd of places from which applications have fruitlessly been made to us.—I have the honour to be, &c.,

"P. H. De Chennevieres,
"*Directeur des Beaux-Arts.*"

THE GREEN VAULTS OF DRESDEN: THEIR VALUE AS ART-TEACHERS.

By PROFESSOR LOUIS GRUNER.

PART VI.—THE SEVENTH ROOM, CALLED THE "ARMOURY-ROOM."

THIS dark room is neither enlivened by mirrors nor by painted decorations; in the place of both these are seventeen shrines, ready to receive and hide the treasures of the collection at a moment's notice. Each of these shrines, or armouries, is decorated with the escutcheons of two of the ancient provinces of Saxony and Poland; the shields are of embossed metal and gilt. Until the moment of need, these receptacles contain a number of inferior carvings in ivory and other materials; between two of them, however, is an open space, in which the insignia are preserved which were used at Cracow, in 1734, at the coronation of Augustus III. and his queen, Maria Josepha. But as the real Polish insignia were refused by a party of nobles who did not want Augustus for their king, the court-jeweller, Köhler, of Dresden, received orders to make new ones, and for that purpose many of the most valuable gems were removed from the treasury in order to adorn the new crowns, sceptres, and other insignia of royalty. Soon after the coronation the jewels were restored in their old places: thus the large sapphire is to be seen in an *agraffe*, the largest Bohemian garnet in an Order of the Golden Fleece; and the emerald drops, which adorned the sceptre along with the rubies and pearls, are all in the first partition of the jewel-room; while the two crowns, sceptres, and imperial globes placed here are fitted only with false jewels and glass pastes.

More worthy of observation are a number of remarkably well carved works in wood. They belong to different times. There are some *bas-reliefs* much in the style of Andrea Mantegna, whose drawings by chance may have been used; the larger *bas-reliefs* represent the Crucifixion, the Resurrection, and one which is called the Justification. The Crucifixion, without the name of the artist, has the initials F. D. and 1528; the Resurrection is marked with G. H. and 1529; the drawing and cutting of these two carvings are good, but the conception, in particular of the Resurrection, is somewhat *bizarre*. The third one, inferior in workmanship, is marked with the monogram I. ꝟR. IM, and 1515, and shows the Saviour upon clouds, while the lower part is enriched with a vast number of figures—as there is represented the creation of the first man, the first sin, the brazen serpent, Christ on the cross, and the archfiend, who scoffs at the host of redeemed coming out of the doors of hell. The whole



Reliquary by Daniel Vogt.

bas-relief is filled with tablets containing verses from the Bible, and upon one of them is the dedication to Duke Henry of Saxony, called the Pious.

The Dresden sculptor, Walther, carved a clever *bas-relief* in alabaster, called the 'Gloria in Excelsis;' it measures twenty inches by eighteen, and is marked S. W. F. and 1640.

Of artistic merit are six small medallions, of one inch and a half in diameter, carved in boxwood; they are, if not by Albrecht Dürer himself, certainly by one of his best pupils; they represent the history of Adam and Eve from their creation to their working in the fields. A fine piece of carving, and apparently taken from a design by A. Aldegrever, represents the catastrophe of Pyramus and Thisbe; the *bas-relief*, which is very flat, measures one foot two inches by eleven inches, and bears the name of John George Fischer, 1655; underneath is the inscription, "Thisbe ob mortem Pyramy sui proci se ipsam gladio confodit."

The Archangel Gabriel with Satan is a beautiful work; the artist is not known, but his work bears great resemblance to the style of Pieter de Witt, called Canditus; the figures are in full relief, and the group measures two feet in height.

To the best works in carved wood belong two battle-pieces of cavalry; they are in *haut-relief*, and not larger than six inches by four. They are attributed to Alexander Colin, of

Malin, the sculptor of the monument of the Emperor Maximilian I. in the Hoskirche at Innsbruck, and are well worthy of that great artist.

There are some of the most minute wood-carvings here, among which a ball, not larger than a walnut, comprises in its two halves the epitome of the Old and New Testament, viz. the erection of the brazen serpent and the crucifixion of Christ. This work, which is in every sense artistical, reminds one of the exquisite productions of the Calabrian sculptor, Girolamo Faba, who worked during the sixteenth century. Here are also some delicate carvings in cocoanut; and a goblet most tastefully mounted in silver-gilt, deserves particular mention, as on the nut three compositions represent the history of the stoning of Naboth, the death of King Jehoram, and the punishment of Jezebel, carved in a masterly manner. Among the few figures carved in ivory, the whole-length portrait of Joseph Fröhlich, one of the king's jesters and jugglers, is to be seen; he is represented with the head of an owl. The last interesting object in this room is a large cross of Sicilian marble, which was a present of Pope Benedict XIII. to Augustus the Strong at his becoming a Roman Catholic; the crystal base is encircled by a bronze serpent. The cross is of considerable size.

The Eighth and last Room, containing the Crown Jewels, Precious Weapons, and the Masterpieces of Dinglinger.

From the beginning of the collection up to the threshold of this last room the objects have been increasing in value of material and artistic excellence; this splendid apartment, which is also the richest in decoration, contains specimens of all the treasures of the East, worked by the most skilful hands into beautiful forms. It is astonishing what an amount of costly objects this apartment contains. Like all the collections in which Dresden is so rich, it owes its origin to the Elector Augustus; but it has received the most valuable additions from Augustus II. and Augustus III., and it was by their orders the jewels were set so advantageously. The treasures, which are here united, are best divided into four classes, of which the first contains the crown jewels of Saxony; the second is composed of insignia, foreign orders, chains, and favours; the third comprises arms of foreign countries, dress-swords, and similar valuable curiosities; the fourth, and last, comprises the *chefs-d' œuvre* in jewellery by Melchior Dinglinger.

To form an idea of the riches accumulated it will suffice to mention that here are a number of sets of rose-diamonds and brilliants, each set consisting of sixty coat and waistcoat buttons, shoulder-knots, *agraffes*, clasps, shoe and knee buckles, and dress-swords. The centre stone of the *agraffe* alone weighs nearly twenty-five carats, and the hilt and scabbard of the first dress-sword is studded with 780 diamonds, and the second with 1,898, of all sizes. To these articles of dress belong several Orders of the White Eagle of Poland, and seven Orders of the Golden Fleece, mostly composed of stones of second rank, among which, however, is found the largest Bohemian garnet, weighing forty-six carats and three-quarters, considered the largest in Europe. In the next partition is a similar set of jewels, only that the stones are still larger and more choice; in the shoulder-knot, for instance, are two of the largest brilliants in the whole treasury, the one weighing nearly fifty carats and the other nearly forty; the larger one was bought at Hamburg for 162,000 thalers (about £27,000), and the other for 120,000 thalers. But what makes this compartment particularly important is the celebrated green brilliant (of which an engraving was given in the last paper); it weighs forty carats and a half, or 160 grains, and is unique of its kind. It was bought in 1742 of an Armenian dealer for 200,000 thalers (£30,000). Of great value also are the yellow, rose-coloured, and blue brilliants. All these jewels were worn by the Queens of Poland, Electoresses of Saxony.

One of the great curiosities are the Saxon pearls—four strings of Oriental pearls, composed of 236 pieces, and four strings of Saxon ones, 177 pieces, procured from the river named the White Elster; they yield but little in size and lustre to the Oriental products. In the middle of the seventeenth century, after the pearl-fishery had been declared, in 1621, a crown domain, the productions of the Elster, and that of some small contributing rivulets, of which the Triebel is the most productive, were estimated at a "ton of gold," and were valued higher than the revenue of mines; many large pearls, some of uncommon size, were gained in that century: at present, however, the rivers, which only for a distance of five German miles yield pearls, have ceased to be sources of revenue. By the many stamping-mills and factories which have been established along the banks of the river, the water has become impregnated with metallic substances, that have destroyed most of the shells.

The shells within which our pearls are produced, and which are quite different from those of the East, are usually six inches long, one inch and a half broad, and two inches deep; the oldest shells—the age of them being ascertained by the number of skins, or layers, which cover them—have also the largest pearls: shells with a hundred skins have been found. We have had occasion to speak of the many monster pearls which are worked up into those strange figures now in the Corner Room. In the centre of each of them is found its origin; sometimes it is a small insect, oftener it is a grain of sand, so small that it is only discovered by the magnifying-glass; but it is always some such heterogeneous body which causes the excrescence.

To return to the compartment of the queen's jewels: a large number of heavy and select specimens of brilliants form the shoulder-knot, the ear-rings, brooch, hairpins, and what else belong to the ornaments of a queen's dress. There are eighty-nine large, and 600 smaller brilliants, worked into this set. But all these are eclipsed by the exquisite necklace, composed of thirty-eight select stones, each weighing from ten to twenty-four carats and a half, and from which a drop (*thräne*) is suspended weighing twenty-nine carats and a half, which by connoisseurs has been declared the finest brilliant known. Of great curiosity are sixty-two rings, arranged in the shape of a necklace, for which they are constantly taken; all of them are richly set in the most expensive manner, and some of them are historically interesting: there are, among others, two rings which belonged to Dr. Martin Luther. The one with a rose engraved is a cornelian; the other, with a small compass and a skull painted in enamel, has the inscription, "Mori saepe cogita, ero mors tua o mors." D. M. L. Worth notice is a ring with an aquamarine, which the Elector John Frederic presented to the noble Thylo von Trothe, when, after the unfortunate battle of Mühlberg, in 1547, the elector was made a prisoner by the imperialists. Another ring, once the property of Philippus Melancthon, has an eye painted in enamel. Two other rings are at the same time little watches; the one, a round one, is half an inch in diameter; the other, of oblong shape, an inch and a half long, has works which would go, once wound up, for eight days; and the ring was worn by King Anthony in the present century.

Partitions like those described before contain complete sets of rubies, emeralds, and sapphires: among the sapphires are two large uncut ones, whereof one has the strange appellation of "the nose of Peter the Great." Both were presents made by the Czar to Augustus II. The richly ornamented lord-marshal's staff is to be found in the same compartment; while a single large onyx, simply mounted, is a rarity. The attention is soon attracted by a whole cluster of these beautiful stones; the centre one of this group is considered to be among the largest of its kind; it measures six inches and a half by four and a quarter; its three layers of dark brown, milk-colour, and light brown are of perfect regularity. Above this large stone are three smaller ones, and a fifth is at the bottom; the mounting is tasteful, and rich in emeralds and pearls.

We have five divisions more, of which the first is filled with a set of tortoiseshell ornaments, inlaid with gold, and enriched with diamonds—a branch of industry which has lately come again into fashion.

(*To be continued.*)

THE AMAZON AND MADEIRA RIVERS.*

AMONG the many books of travel that have recently issued from the press, this volume will be ranked with the very best; not alone because of its varied and interesting details, racy anecdotes, and pen-pictures of scenery and peoples new to us, but for the fine and excellent wood-engravings by which it is lavishly illustrated. The author is Franz Keller, engineer. He has explored a vast country of which Europe has hitherto known little or nothing; to the mere names of which we are



Turtle Hunting.

strangers; and he has made us, by letterpress and pictures, familiar with it the whole way.

"The empire of Brazil is nearly as large as Europe:" that is the first fact with which the adventurous author makes us acquainted. The mighty rivers are explored and graphically described; every incident that can interest is faithfully told, and all their leading characteristics are pictured with force by pencil and pen. But these are not the only boons of the valuable book:



Rugged Peaks.

the statistics of the great empire are carefully noted, its past history is ably recorded, and its future is the subject of judicious speculation; the always exciting topic of slavery forming a leading feature of the excellent work. It is a privilege to accord honour to a bold and enterprising traveller, who sees and thinks so clearly and so well. We introduce on this page two of the many interesting engravings that illustrate the book.

* Published by Chapman and Hall.

TRADITIONS OF CHRISTIAN ART.

By the Rev. Edward L. Cutts, B.A.

CHAPTER I.

Classical.—The Catacomb Paintings.



N mediæval Art we find that there were certain sets of pictorial subjects, taken from Holy Scripture, profane History, Romances, Natural History, popular Stories, and other topics, which were continually being reproduced in all the various forms of Art. We find, moreover, that there was a traditional way of treating these subjects, which was known, and was more or less adhered to, by artists of every kind.

Take, for example, religious subjects, which were then the most common—as they are now the least common—subjects of the artist's skill: we find that in carved wood and sculptured stone, in stained-glass windows and mural paintings and mosaics, in enamels and goldsmith's work, in tapestry and embroidery, in short in every material susceptible of artistic treatment, representations of the great events of Bible history, and especially of the history of our Lord, were multiplied to a wonderful extent. Though men could not read in those days, and a whole Bible was hardly to be found out of the monastic libraries, yet it is probable that through these pictorial teachings there was a more universal knowledge of the great facts and doctrines of Christianity, a fuller knowledge and a more vivid apprehension of them, than there is in these days of popular education and cheap Bibles.

There were certain well-known cycles of these subjects: in Old Testament history, the Creation of the world, of Adam, of Eve out of Adam's side, the Temptation, the Expulsion, &c.; or in the New Testament, the Annunciation, the Visitation, the Nativity, the Adoration of the Shepherds, of the Wise Men, &c.; and there was a traditional way of treating each of them. It is very interesting to take one of these subjects and to follow it up. We may first follow contemporary representations of it across the length and breadth of Christendom; and we find the court-painter at Constantinople and the obscure priest in Spain, the Coptic hermit and the Celtic student of a British monastery, giving the same artistic rendering of it. We may make a collection of the same subject as given in different materials; and we shall get it here in a wall-painting, there in a mosaic; now in an ivory book-cover, and again in a sculptured stone; and we shall find in all materials the same general design. It is still more interesting to trace it down from age to age, and to find the same elements of the picture, and the same general mode of treating them, retained for centuries. Not that the mediæval artists were mere slavish copyists; they were very far from that. We seldom find a design reproduced line for line. The style of Art varied from time to time, and the artist told his story in the Art-vernacular of his day; he translated the costume and architecture, and other accessories, into the fashions of his own time; he worked very freely in all the details of the picture; but, speaking generally, the mediæval artist retained the traditional elements of the subjects and the conventional arrangement of them with curious fidelity.

In an age of Art-decadence the free copies which each generation thus made of the designs of its predecessor became more and more feeble and inartistic. For example, in one period of Saxon Art, the miniature paintings of Scriptural subjects, which had a Byzantine original of some artistic merit, were executed in a style that is ludicrous and almost profane. On the other hand, in an age of Art-advancement, continual improvements were freely made by the artists upon the designs of their predecessors. Every now and then some individual artist of original genius made a bold modification of the traditional type, or treated the subject with entire originality. In some cases his work remains a remarkable exception in the traditional series; in other cases the innovation was approved, adopted, and became the original of a new traditional series, either superseding the earlier one, or running along side by side with it. It is evident that the existence of this practice of adopting traditional types must have exercised a great influence on the development of the artistic faculty, and on the actual productions of Art at any given period. Our modern practice is the very opposite. Now every artist aims at entire originality, and would be decried as a plagiarist if even a passage from another were detected in his work. Which is the better method? Which will best promote the development of true artistic power, and give the world the best works of Art? No doubt there is much to be said on both sides. We propose to say a few words in defence of the mediæval method.

We find that it obtained in ancient Art as well as in the mediæval period; and that it was adopted by some of the greatest artists, and has produced some of the greatest works of Art which the world possesses. In poetry, Homer took the traditional ballads about the heroes of the Trojan war, and gave them the form in which they have become immortal; unless the counter theory of the origin of the Iliad and Odyssey be correct, and it was Homer who was the author of the archaic originals, which were gradually polished by the professional reciters into the form they had reached when Pisistratus collected and published, and so gave them their permanent form. Chaucer borrowed from the Italian writers—who had previously taken them from classical sources—some of the stories which he has moulded by his genius into the fresh beauty of the "Canterbury Tales." Shakspeare took the elements and outlines of some of his greatest plays from the stock-pieces of the Elizabethan theatre, which had itself dramatized them from some ancient chronicle. Some of the sublimest passages of the "Paradise Lost" seem to have their germ in the Anglo-Saxon poems attributed to Cœdmon. Milton had never read Cœdmon's poems, which had not then been brought to light, but these germs may have been transmitted to him indirectly through the Mystery plays, to which he was certainly indebted for some valuable suggestions. And so of modern poets. Tennyson has wrought his greatest poems out of the rude but *naïve* and charming outlines of the fourteenth-century romances of King Arthur, which again had more ancient Armorican originals. In sculpture, when we examine any such Art-series, we find the same phenomena of development. The sculptures of the *tympana* of the Temple of Pallas, at Ægina, are as full of genius as those of the Parthenon at Athens. Phidias only gave to the earlier types their fullest and noblest expression.

We find in the earliest works of these series genius in full vigour of power and wealth of feeling, but struggling with an inability to give ample expression to its conceptions for want of technical skill; capable, nevertheless, of conveying its idea and intention—with more or less fulness, according to the innate artistic sympathy which each man brings to the study of the artist's work; capable of touching the universal heart of man; and leaving little to be desired. Later times acquire artistic skill, but are usually deficient in force of original genius. It is only when a great genius possesses also perfect artistic skill, that the world's masterpieces are produced.

The genius necessary for giving grand new conceptions of the great subjects of Art is perhaps only bestowed upon the world now and then; mere skill of artistic expression is a commoner gift. The traditional method of the ancient and mediæval times combines these two excellences; it retains the vigour of the original conception of genius, and gives it the most perfect artistic expression. The modern method has not given us any great historical artist; it gives us good copyists of nature—landscape-painters, animal-painters, *genre*-painters—but not great historical painters or sculptors.

Circumstances seem to indicate that we are at the beginning of

another period in which "religious art" will be in demand, and will be cultivated. The artists who propose to give themselves to these noblest subjects of their art, will do wisely to study these religious Art-traditions. They may be traced from the Catacombs to the time of the *Renaissance*. With all the quaintness of expression and all the technical faults of the old designs, there will be found much to be learnt from them. They often put a Scripture subject before the mind with a correct apprehension of the scene, a depth of theological teaching, and a dignity of religious feeling, which later works have failed to attain. Our modern school of religious artists will probably do well not only to study these traditions, but to make experiment in the reproduction of them in the Art-language and with the technical skill of the present day.

At least the Art-traditions which begin in the Catacombs, and lead us step by step to the works of Giotto and Raffaelle, cannot but command the attention, and be worthy of the study, of all who take an interest in Art or religion. We propose to illustrate the question much in the way already indicated, viz. by taking one subject and following it over Christendom, collecting examples in all kinds of material, and tracing it from the earliest example to be found down to the sixteenth century. Out of many others which might have answered the purpose, we have selected the subject of the Adoration of the Magi.

The history is one of the most picturesque of that cluster of incidents which are grouped about the nativity of our Lord. A sketch of it, and a critical consideration of some points in it, will be necessary to the understanding of the traditional representations of it in works of Art. "When Jesus was born in Bethlehem of Judea, in the days of Herod the king, there came wise men from the East to Jerusalem, saying, Where is He that is born King of the Jews? for we have seen his star in the East, and are come to worship Him." The narrative reads as if the coming of the wise men had been at the very time of our Lord's birth, and so Justin Martyr, Chrysostom, Augustine, and others of the fathers understood it. They suppose that the star appeared to the Magi two years before the birth of the Lord, so as to bring them to Bethlehem at the time of his birth. But a critical examination of the whole history gives reason for supposing that the event may more probably have taken place at some subsequent time. The Purification could not take place till forty days after the Nativity; immediately after the Purification the holy family returned to Nazareth. But the flight into Egypt seems to have taken place immediately after the visit of the Magi, and the slaughter of the innocents to have occurred a few days later. To account for the scene of the Adoration of the Magi being at Bethlehem, although the time of it was much later than the Nativity, the Purification, and the return to Nazareth, it is suggested by several of the fathers that it may have taken place at one of the great feasts; when Joseph and Mary, bringing the Child with them, came up to Jerusalem to keep the feast, but lodged at Bethlehem (as our Lord lodged at Bethany during his last Passover); they would resort again to the *caravanserai*,



Fig. 1.—*From the Cemetery of St. Domitilla: Third Century.*

because it was the only one there—and so they would be found by the Magi in the place of the Nativity. According to this theory the star appeared at the time of the Nativity, and the Magi then set out on their journey. That they arrived in Jerusalem some time in the second year is inferred from the fact that Herod "accurately inquired what time the star appeared," and then gave orders to kill the "children of two years old and under." So that the order of events most probably is—Nativity, Presentation in the Temple, return to Nazareth, return to Bethlehem (perhaps at one of the great feasts in our Lord's second year), visit of Magi, flight to Egypt, return and settlement at Nazareth.

The Magi were the sacerdotal *caste* among the Medes and Persians. Balaam, a prophet of the same country, had prophesied, "There shall come a star out of Jacob, and a sceptre shall rise out of Israel." And Daniel, who was "master of the magicians," and minister of the Medo-Persian kingdom, prophesied of the time of the coming of the universal king. These prophecies of Balaam's star and sceptre, and Daniel's weeks, had, not improbably, been handed down to the Magi of our Lord's time; possibly also the Magi of the Gospel may have had some special divine intimation, that enabled them to know the meaning of the new star which appeared to them in the East. Somehow they connected the apparition to them of a remarkable star with the birth of a king in Judea; and they journeyed to the country, and naturally went up to the capital to make inquiries for the new-born king. Probably the Magi were allowed by God to go to Jerusalem to make these inquiries "for a testimony" to the Jews.

"When Herod the king had heard these things, he was troubled:" the usurper feared for his kingdom; "and all Jerusalem with him;" some moved with fear of civil discord, some with joy in the belief that the expected Messiah was come. "And he gathered the chief priests and scribes together, and demanded of them where Christ should be born." And they told him at Bethlehem, on the authority of the prophet Micah. Then Herod told the Magi they would find him whom they sought at Bethlehem; and "he accurately inquired what time the star appeared, and bade them, when they had found him, to return and bring him word, that he also might go and worship him;" but his intent was to kill him. When they set out from Jerusalem to make the last six-mile stage of their long journey, southward to Bethlehem, "Lo, the star which they saw in the East appeared to them again." The common apprehension of the narrative is that the star had led them continuously from the East to Jerusalem, as the pillar of fire and cloud led the Israelites through all their journeyings in the wilderness; but the sacred history does not say so, and rather implies the contrary:—"We have seen his star in the East;" and "the star which they saw in the East." "And when they saw the star again, they rejoiced with exceeding great joy."

"And the star," when it had thus reappeared, "went before

them till it came and stood over where the young Child was." It must have been of great brightness to shine in the daytime; it must have been low down to go before them and to indicate a particular house in a town. It was clearly some intensely brilliant appearance, but not an ordinary star.

"And when they were come unto the house (*εἰς τὴν οἰκίαν*, into the house; St. Luke's scene of the Nativity is *ἐν τῇ φάτνῃ*, in the manger, *τοῦ καταλύματος*, of the inn), they saw the young Child, with Mary his mother"—it does not mention Joseph—"and fell down and worshipped him; and when they had opened their treasures, they presented unto him gifts, gold and frankincense and myrrh."

"And being warned of God in a dream that they should not return to Herod, they departed to their own country another way."

The actual *Adoration* of the Infant Saviour by these Eastern Magi is the culminating point of the history, and that which is the most frequent subject of artistic representation; but several other incidents of the history presented themselves prominently to the imagination or the reason, and were occasionally taken as the subject of artistic representation. The *Journey of the wise men*, who came so far to Jerusalem and Bethlehem—the first of the long train of pilgrims who for centuries came in from all quarters to visit the holy places—attracted the mediæval imagination. Then the theological importance of the inquiries of the wise men at Jerusalem—eliciting the testimony of the chief priests and scribes that the Messiah should be born at Bethlehem, and reporting his birth to Herod and all Jerusalem with him—made the appearance of *the Wise Men before Herod* (Fig. 2) a subject for the pencil. And, again, the *Warning of the Magi* not to return to Herod is sometimes found completing the series.

For the earliest examples of the representation of the Adoration of the Magi by Christian Art, we go back and back until we find them among the very earliest relics of Christianity, in the venerable gloom of the catacombs of Rome. There are few of our readers who are ignorant that in the early ages of Christianity, when the disciples of the new religion were subject to outbursts of persecuting violence, the Roman Christians were accustomed to take refuge in the catacombs, which had been anciently excavated in many places in the environs of the city. In their intricate passages, the ecclesiastics and others specially sought for were safe; in the larger chambers the brethren used to assemble, with little fear of interruption, for divine worship; in graves cut out of the sides of the chambers and galleries they buried their dead. When the days of persecution were over, the associations connected with the catacombs caused them still to be frequented; the chambers which had so long been the churches of the faithful were yet used for divine services, at least occasionally—for example, on the commemorations of the martyrs who were buried within or around them; and the faithful still chose to be buried among the martyrs of the early Church. The walls of the galleries thus became lined with sepulchral inscriptions on the slabs of stone which sealed up the *loculæ;* and the interiors of the chambers were adorned with painting, after the custom of the time. It is these sepulchres and these paintings which supply us with the earliest monuments of Christian Art.

The paintings are not of first-rate excellence as works of Art; the earliest of them are not examples of the best Art of their time. There is no doubt that Rome, in the third and fourth centuries possessed artists of considerable excellence; the secular works of the time which still remain abundantly prove it. But it was not such artists as these who were called in to decorate the chambers of the catacombs. The Art we find there is on a level with that merely decorative Art which we see employed in painting the walls of a pagan tomb or a bath. The subjects of the earlier paintings are in part merely ornamental. Where they represent figures, those figures are chiefly allegorical. These seem to have been chosen with care, so as to convey their meaning easily to the initiated, without betraying it to the pagan intruder. Orpheus charming the wild beasts with his lyre was a familiar and unsuspected subject to the heathen visitor, while to the believer it was typical of Christ, by his doctrine, converting the wild hearts of men. A shepherd carrying a lamb on his shoulders was to one merely a pastoral incident, to the other an allegory of the Good Shepherd who came to seek and to save that which was lost. Where scriptural subjects were used, it was usually with an allegorical meaning. Jonah cast into the sea, swallowed up by the sea-monster, and issuing forth again from his three days' imprisonment, was a type of our Lord's resurrection. Noah in the ark was a type of baptism. A company of persons reclining at a feast, or a representation of the turning of the water into wine, served for a type of the other sacrament of the Gospel. Most of the figure-subjects, sculptured or painted, on the walls of the catacombs, were of this character. Though the product of times of persecution, they breathe a sweet, calm, pastoral character; the Good Shepherd is the prominent and oft-recurring figure, as the Lord in Majesty was in the next period, and the crucifix in still later ages. Their teaching is, like that of the Gospels, objective rather than subjective. They speak of great truths rather than of their applications.

Among these subjects in the paintings of the catacombs that of the Adoration of the Magi not unfrequently occurs. Di Rossi speaks of upwards of twenty representations of it. Probably it was its allegorical meaning which caused this frequent early use of it. As the adoration of the shepherds, led by an angelic



Fig. 2.—The Magi before Herod. Roman Catacombs: Third Century.

message, was regarded as representing the submission of the Jews to the Messiah, so the wise men, led by the miraculous star, were looked upon as the firstfruits of the Gentiles, who also should submit to the universal King. Their adoration of the Divine Infant was the beginning of the fulfilment of the prophecies, "The Gentiles shall come to thy light, and kings to the brightness of thy rising." (Isai. lx. 3.) "The kings of Tharsis and of the isles shall give presents; the kings of Arabia and Saba shall bring gifts. All kings shall fall down before him: all nations shall do him service." (Ps. lxxii. 10, 11.) We, who look back upon the past history of the Church and its triumphs, can hardly enter into the mind of the early Church, few and lowly, despised and persecuted, hiding in the catacombs from the persecuting power of Imperial Rome, as age after age it read these prophecies, and believed them against all probabilities.

When we call to mind how as the third century drew towards its close the ultimate triumph of Christianity could be foreseen as a probability; and how at length, at the beginning of the fourth century, Constantine embraced the faith, and the empire became Christian, and the cross formed the imperial standard; we do not wonder that the Adoration of the Magi is found to be one of the favourite subjects in the catacombs in the third and fourth centuries. In one example an additional emphasis is given to the meaning of the subject. In an arched recess over a tomb in the cemetery of Callixtus, an adoration of the Magi

is represented on one side of the recess, and the companion-picture on the other side (an early example of the fashion of scripture parallels) is the refusal of the three children to worship the golden image of Nebuchadnezzar.* The parallel is made more marked by the fact that the three children are appropriately dressed in the *sarabelli*, or Eastern trousers, the tunic, and the Phrygian tiara, as Eastern people are usually represented in classical Art, and that this is also the costume in which the Eastern Magi are represented. We have only to carry ourselves back in imagination to the days when the Christians were dragged before the Roman tribunals and bidden to burn incense to Jupiter or Mercury on pain of death, to realise the force of the lesson thus conveyed: on one hand, we must not worship false gods, though all the persuasions of interest and all the threats of power be brought to bear upon us, though we be cast into a burning fiery furnace as the penalty of refusal; on the other hand, we must worship Jesus—"all kings shall worship Him: all nations shall do Him service."

The earliest representation in existence, so far as we have been able to discover, of the Adoration of the Magi, is one which was found in one (which is not stated) of the catacombs, and was preserved in the church of Sta. Maria Trastavere, at Rome. It may probably be attributed to the third century. It is rudely



Fig. 3.—In the Church of Sta. Maria Trastavere: Third Century.

incised in outline on a slab of stone. Our woodcut (Fig. 3) is a reduced copy of the drawing in vol. v., pl. xii., of Perret's fine work on the catacombs of Rome, published in Paris in 1851.† The Virgin is seated with the holy Child in her lap on the right side of the design; Joseph stands behind her chair; the Magi enter from the left, with a quick movement which leaves their cloaks fluttering behind them. Each bears a round object in his hand, which is intended to represent the present he brings to offer to the new-born King. The picture is very simple in its elements and very crude in its treatment; and yet in this first rude conception of the subject is the germ of all‡ future representations of it for some twelve hundred years. The seating of the Virgin on one side of the picture, the entry of the Magi from the other side, their number, the bearing their presents in their extended hands, are features which are repeated for centuries.

Our next woodcut (Fig. 4), from a painting in the cemetery of St. Callixtus, is assigned by Di Rossi, the most learned and most trustworthy authority on the subject of the catacombs, to the latter half of the third century.§ The woodcut is from a photograph obtained, with others, from Rome, expressly for this series of papers.‖ The Virgin, as in the former picture, sits on the right side of the design, and holds the Child, clothed, in her lap. Joseph is not introduced into the design. The Magi, three in number as before, are clothed in a long tunic, Phrygian bonnet, and cloak; they follow in line, but not with the hasty action of the former picture; they seem rather to stand still, in not ungraceful attitudes, offering their presents.*

Bosio, at p. 389, fig. 3, gives another representation of the



Fig. 4.—From the Cemetery of St. Callixtus: Third Century.

subject from the cemetery of St. Marcellinus. The Virgin is seated on the right, in a chair of the same shape as in the last picture, the Child seated on her lap, but not quite in the same attitude as in the last; the three Magi wear the tunic and Phrygian cap, and follow one another not so closely as in the previous picture. Their presents are of the usual circular shape, probably representing dishes or salvers, and in the first is represented a wreath of laurel. The dresses of the Virgin and of the Magi have the narrow stripes of purple from the shoulder, the *clavus augustus*, characteristic of the Roman dress of an early date.

Out of upwards of thirty representations of the subject in the Roman catacombs and in the sarcophagi in the Vatican, nearly every one represents the Virgin as sitting at the end of the scene with the holy Child in her lap, and the Magi, three in number, standing before her. In two or three instances, however, the picture is differently composed. The Virgin and Child are



Fig. 5.—From the Cemetery of St. Marcellinus and St. Peter: Third Century.

placed in the middle of the picture, and, in order to balance the design, the number of the Magi is altered.

In a painting in the cemetery of St. Domitilla, which Di Rossi assigns to the first half of the third century (Fig. 1), the Magi

* The arch above has the Good Shepherd in a circular central porch, with four scenes from the life of Jonah filling the four compartments which make up a square design.

† Other engravings of it are given by D'Agincourt, "Histoire de l'Art par ses Monuments, Sculpture," pl. vii., and in the "Scriptorum Veterum Nova Collectio" of Cardinal Mai, on the frontispiece of vol. v., and in "L'Evangile," &c., by Rohault de Fleury, and serve to confirm the accuracy of Perret's drawing.

‡ With very few abnormal exceptions.

§ Rohault de Fleury gives it the earlier date of the second century.

‖ After these papers were written, and already sent to the printer, an early copy of a new work, "L'Evangile, Etude Iconographique et Archæologique," par Ch. Rohault de Fleury, was brought under the writer's notice by E. R. Graves, Esq., of the British Museum (to whom he begs to take this opportunity of expressing his great obligations while collecting materials for the work). If it was a little annoying to find that his labours had been anticipated by the Chevalier de Fleury's fine work, in the period—down to the twelfth century—over which it extends, it was some satisfaction to find that he was already acquainted with most of M. de Fleury's examples, and that he was able to add some valuable examples unnoticed by that gentleman. The author has, while the matter was passing through the press, availed himself in some places of M. de Fleury's materials.

* The engraving given by Bosio, "Roma Sotteranea," p. 279, is probably intended for this same picture, but given with the inaccuracy which unhappily is characteristic of many of the early archæological engravings.

are four in number, arranged two on each side of the Virgin and Child. They are in the same costume, and the same advancing attitude, as the normal designs. This painting is engraved by De Fleury, pl. xvii., fig. 3. At the back of a *cubiculum* in the cemetery of St. Marcellinus and St. Peter, is the painting of which we here give a woodcut (Fig. 5). It has been engraved in Rohault de Fleury's "L'Evangile," pl. xvii., fig. 1; and a coloured lithograph, on a small scale, is given in Messrs. Northcote and Brownlow's "Roma Sotteranea;" our engraving is corrected from a photograph. Here the Magi are only two in number. The heads of the figures are in good preservation, and are in a very respectable style of Art.

It is generally said that Leo the Great, A.D. 250, and St. Maximus of Turin are the first witnesses to the tradition that the Magi were three in number: "Tribus Magis stella nova claritatis apparuit;"* and again, "Odorant in tribus Magis omnes populi universitatis Auctorem;"† and Origen is quoted as apparently having, at a still earlier period, had the same idea. We have seen that the idea appears simultaneously in Art; and yet the exceptions in the catacomb-paintings prove that there was no consistent tradition. In all probability the number of the persons was assumed from the number of the kinds of gifts mentioned by the Evangelist. In the fondness for mystical interpretations which prevailed in the early ages of Christianity, the gifts were assumed to have a mystical meaning. St. Ambrose gives it in the fourth century, "Aurum regi, mus Deo, myrrham de functo"—Gold to the king, frankincense to the God, and myrrh to the dead. So St. Gregory, "Auro regem, thure Deum, myrrhâ mortem prædicant"—They foreshow the king by the gold, the God by the frankincense, and the dead man by the myrrh. Thus what they did was like an acted creed. The intrepretation was never lost sight of, and appears in all the subsequent services, miracle plays, and legends, and is still very generally received, as instanced in some of our latest and most popular hymn-books.

We may introduce here an illustration of our subject from another branch of Art. Among the objects found in the catacombs are certain circular discs of glass, ornamented with figures traced on gold. These discs formed the bottom of glass vessels that were imbedded in the mortar with which graves were closed; other portions of the vessels have been broken away, but the bottoms have remained perfectly protected by the mortar. Their fabrication was ingenious: the device was traced on thin gold leaf which was applied to the bottom of the glass vessel, then another plate of glass was placed over the gold leaf and fused round the edge, so as to form a perfect protection to it. A number of these glasses are preserved (the British Musuem possesses a considerable proportion of them), and have been published by Garucci. On plate iv., figs. 7, 8, 9, 10, 11, are five of them, in each of which is represented the single figure of a man. The striking resemblance of these men to the figures of the Magi in the representations of the Adoration in the catacomb-pictures and sculptures, and the absence of resemblance to any other of the figures in the cycle of subjects represented there, put it beyond doubt that they are intended to represent these personages. They are all in tunic, without cloak, bare-headed, presenting an object of round shape, all except fig. 8 moving with the rapid motion with which the catacomb representations of the subject have familiarised us, and all towards the left. They serve to illustrate the popularity of the subject, and the conventional nature of its representation. An example of them is seen in the engraving (Fig. 6). Garucci says that all these glasses are of earlier date than Theodosius. Di Rossi more precisely assigns them to a period ranging from the middle of the third to the beginning of the fourth century.



Fig. 6.—From Glass of the Fourth Century.

THE WOODLAND SPRING.

ENGRAVED BY E. ROFFE, FROM THE SCULPTURE BY R. W. MARTIN.

THIS is the work of an artist whose sculptures, chiefly of an ideal character, have, within the last few years, been found in the annual exhibitions of the Royal Academy: among them may be pointed out 'Cupid,' contributed in 1867; a female figure, bearing a poetical quotation for its title, in 1868; which was succeeded in the following year by the work here engraved, and in 1872 by a somewhat similar *relievo*, 'The Pastoral Reed,' both of which are executed in terra-cotta. The composition of 'The Woodland Spring' is both pleasing and pictorial: the figure of the girl, though in parts imperfect in modelling, is not ungraceful in attitude, as, with her left knee resting on a ledge of rockwork, green with moss and long grasses and tall rushes, and leaning against the top of the verdant bank, she stands in a thoughtful, meditative mood, while the water from the spring pours gently into the jug, already full to overflowing, though she heeds it not. Her face has sweet expression, even in its pensiveness, and her long hair streaming in the wind seems to harmonize with a mind which is evidently not quite at rest.

MANCHESTER SCHOOL OF ART.

THE annual report of this School of Art for the last year has reached us: it gives a most satisfactory account of the progress made by the students under their very efficient head-master, Mr. W. J. Mückley. The prizes were distributed at the meeting towards the end of the year by Mr. Hugh Birley, M.P. Out of the ten gold medals awarded to the whole of the schools of Art in the United Kingdom, Manchester obtained two at the South Kensington examination: these were awarded to Miss Annie E. Hastling for an oil-painting of still life, and to Mr. W. Owen, for an architectural design. Manchester also carried away, for the second time, the two scholarships instituted by the Princess of Wales for the two female students who take the highest prizes of the year in the National Competition; Miss Annie E. Hastling and Miss Eleanor S. Wood being the winners. These two ladies achieved further honours; the former taking a bronze medal for a painting in oil, and the latter two silver medals for a drawing of the human figure and an oil-painting respectively. The other silver medal was awarded to Miss Emily Robinson, and the second bronze medal to Miss Julia Robinson. The three Queen's prizes were won respectively by Miss Susan Dacre, for a painting, in oils, of fruit; by Mr. John H. Henshall, for a water-colour drawing; and by Miss Priscilla Morgan, for a chalk drawing of the figure. It will be noticed that all these, the chief prizes, were, with the exception of two, awarded to female students. The number of pupils in the school during the last year was 471.

* A star of novel brilliancy appeared to the three Magi.
† In the three Magi all people adore the Author of the universe.

* "Vitri ornati de figure in orotrovati nei cimiteri Christiani di Roma."



THE WOODLAND SPRING.

ENGRAVED BY E. ROFFE, FROM THE BAS-RELIEF BY R.W. MARTIN

LONDON. VIRTUE & Co

BRITISH
7 JU 75
MUSEUM

SIR J. NOEL PATON'S 'SATAN WATCHING THE SLEEP OF CHRIST IN THE WILDERNESS OF TEMPTATION.'

AN unrecorded temptation in the life of Christ is the subject of the latest product of Sir Noel Paton's easel. It appears to be partly founded upon Milton's idea that subsequent to the threefold trial in the wilderness (as chronicled in Scripture) Satan returned to the charge, and assailed his unconquered victim in a new and subtle manner. That this may have been is not at least inconsistent with the expression of Holy Writ, "Then the devil leaveth Him *for a season*."

The scene of the picture is amid the rude magnificence of jagged peak and mountain fastness. On a stony upland in the immediate foreground the Saviour lies stretched at length in profound slumber. The brow has just the slightest indication of a halo. The hands are clasped tightly across the breast, the feet are bare. The countenance and whole form are expressive of extreme exhaustion, consequent on the struggle with the great enemy to which He has just been subjected. Directly above, and perched upon a commanding eminence, Satan is seated, intently watching the Son of Man in repose, vindictive fury gleaming from every feature. In his face we behold the concentration of the malignant purpose of the fiend strangely blent with the lingering grandeur of the recreant angel. The eyes are dilated, and the whole attitude instinct with the energy of revengeful purpose. Around the head forked fires are darting, until they combine into a lurid crown of defiant glory. The holy enduring calm of the good, and the lawless unrest of the evil, compose a sublime contrast. The sky denotes that the shadows of night are fleeing away, and the star of morning is shining.

> "Even as a vulture, bird obscene, from far
> Tracks the sick wanderer from the woolly fold,
> And perches near, with ravening eye accurst;
> So stole in silent rage the baffled fiend
> To where the Saviour on his couch of stone,
> Foredone with conflict, slept; so in his breast
> Revolving subtler treasons to entoil
> His erewhile Conqueror, sate he moveless there
> The live-night-long. Whileas the Holy One
> In troubled dream traversed his wiles once more,
> Bruising once more the serpent's head—as told
> From the beginning: the eternal strength
> Made perfect in his weakness; while on high
> The starry watchers round the unswerving pole
> Wheeled in bright squadrons—and the dawn drew near."

The above lines, illustrative of the picture, are from the pen of Sir Noel Paton, whose poetic writings have long been known.

ART-NOTES FROM THE PROVINCES.

BRIGHTON.—It is intended to erect a building to be used as a permanent School of Art and Science for this town and its vicinity. The site selected is on the Grand Parade, and the estimated cost is £5,300, including the ground: a very small sum it seems to be, considering the locality of the proposed building, and its varied necessary requirements.

BRADFORD, YORKSHIRE.—An exhibition of pictures by Mr. J. Sowden, head master of the School of Art in this town, has been held in the rooms of the school, and proved most successful in every way. Many of the works are the result of tours, more or less recent, made on the Continent and in North Wales. In the autumn of last year Mr. Sowden, on his return from a Continental trip, showed us a portfolio of sketches he had made while abroad, very varied in subject, and evidencing much true feeling for landscape art. This artist has an excellent idea of the picturesque, and a ready hand in delineating it. In our notice last year of the exhibition of the Bradford Art-Society, Mr. Sowden's contributions claimed prominent attention.

NOTTINGHAM.—The School of Art in this town had awarded to it, at the last year's annual examination, five more prizes than any other school in the kingdom, with the exception of that at South Kensington, the number being sixteen. This result cannot fail to be most encouraging to the head master, Mr. J. S. Rawle. A gold medal was awarded to Mr. T. W. Hammond for a design for a lace shawl. The presentation of the prizes was made by Mr. S. Morley, M.P., on the 26th of February.

PORTSMOUTH.—On the 8th of February a ceremony of much interest to this seaport took place: it was the presentation to the Corporation of a large painting illustrative of 'The Visit of the French fleet to Spithead in 1865.' The picture, which is the gift of Mr. Vivian Webber, of Ryde, a liberal patron of local Art, is by Mr. Fowles, a clever and pleasing marine-painter living in the Isle of Wight, whose works we have noticed on previous occasions.

WINCHESTER is to have an Art-exhibition some time in the summer; it is to be held in the Guildhall, and will be formed exclusively, as reported, of pictures contained in different private collections in Hampshire, some of which we believe to be good.

MINOR TOPICS.

THE ROYAL ACADEMY.—The hangers for the ensuing Exhibition are Messrs. Leighton, Richmond, Sydney Cooper, Faed, and Pettie.

ROYAL ACADEMY PRIZES.—By a simple typographical error in the list of awards published in the February number of our Journal, the name of *James* Moore was printed for *Jeannie* Moore, to whom we offer an apology for the mistake. Miss Moore was, we understand, formerly a student of the Female School of Art, Queen Square.

INSTITUTE OF WATER-COLOUR PAINTERS.—The proposition recently mooted for the conversion of the Institute into an open exhibition for the reception of the works of "outsiders," appears to find favour among the members of that body, who, sensible of the existing want of exhibition-space for works by water-colour artists unattached to either of the two societies, are anxious to supply that need by the proposed modification of their present constitution. Such a step would tend to place water-colour painting in a position its importance as a branch of national Art has long deserved, and would also bring great popularity to the Institute.

THE LORDS OF THE COMMITTEE OF COUNCIL ON EDUCATION are to have charge of the British section of the International Exhibition to be opened in Philadelphia on the 19th of April, 1876. Mr. Philip Cunliffe Owen, C.B., the Director of

the South Kensington Museum, has been appointed to act as Executive Commissioner. There is a drawback to this agreeable intelligence. What will the great establishment at South Kensington do while its Director is absent—it may be for the better part of a year?

FEMALE SCHOOL OF ART.—The annual distribution of prizes gained by the students of this school took place on the 27th of February, in the Theatre of the Museum of Geology, Jermyn Street, when the Earl of Aberdeen presided. It was stated that the school had been unusually full during the past year, the number of students on the books amounting to 203 during the summer, and 194 during the winter, months. Among the prizes awarded were seven which had been won by the students of this school in a competition open to 123 Schools of Art throughout the country. These "national awards" were made as follows: To Miss Alice Hanslip, a national bronze medal, for chalk studies from the life, of hands and feet; to Miss Jessie Corcoran, a national bronze medal, for a group of flowers in water-colour from nature; to Miss Emily Austin, a Queen's prize, consisting of books, for a group—"bird's nest," orchids, and other spring flowers—from nature; also to the same student, a Queen's prize for a sheet of ornamental analysis of flowers; to Miss Alice A. Locke, a Queen's prize, for a group of flowers from nature in oil; to Miss Susan R. Canton, a Queen's prize (also the Queen's Gold Medal), for modelling a copy from the antique group of 'The Dying Gladiator;' and to Miss Ellen Isabella Hancock, a Queen's prize, for a group of azaleas, in oil. For the Gilchrist Scholarship of £50 there were only six competitors; the successful candidate was Miss Florence Reason. The Queen's Scholarship of £30 was awarded to Miss Hanslip, two of whose drawings have been already purchased by her Majesty.

AT the meeting of the Graphic Society on the 10th ult., an unusually interesting display was presented in fine examples of Girtin, Cozens, and other members of the early water-colour school; whilst from the collections of Mr. Nettlefold and Mr. Albert Levy very choice examples in oil and water-colour by David Cox were also shown, among which may especially be noted the large picture of the old church at Bettws. On the same occasion Mr. Brock's statuette of the late Mr. E. W. Field was exhibited.

LONDON STATUES.—The surveyor of the City of London has brought before the Commissioners the state in which he finds the bronze statues, which he asserts to be deplorable, though not worse than those are in Westminster and elsewhere beyond the boundaries of civic jurisdiction. To keep them in a thoroughly good condition would, it is said, entail a considerable annual outlay; but he asks the Commissioners to refer the matter to the Street Committee, to ascertain if some means could not be devised by way of improving them at a small yearly expense. The recommendation was adopted. Should the experiment prove successful east of Temple Bar, it is most desirable to try it on the statues west of this boundary-mark.

MR. ELIJAH WALTON'S WORKS AT THE BURLINGTON GALLERY.—To all those who are interested in the delineation of Alpine contours, cloud forms, and atmospheric phenomena generally, the collection of Mr. Walton's water-colour drawings and paintings in the Burlington Gallery will be very welcome. He wields a correct as well as a graceful pencil, and that it can be plied with bold and effective dexterity we need only refer to his large canvas, which is filled with 'Snowdon—Winter,' as seen at sunrise. There are fully two hundred of his drawings brought together, and considering how special Mr. Walton's studies are, it is surprising how great variety he has been able to introduce into them. Mr. Walton looks at nature independently and for himself; he has illustrated many works of importance, the latest being "English Lake Scenery;" and when one of his experience and devotion brings his drawings together, we know that the Art-loving public will be gratified.

THE erection of Mr. Foley's statue of the Prince Consort, at Hyde Park, may be confidently anticipated in the course of the coming summer; the casting is reported to be most successful.

GEORGE CRUIKSHANK.—There are few men living to whom society owes a larger debt than it owes to George Cruikshank, who even now, when past his eightieth year, is still working, vigorously and well as ever, for the cause of Temperance, of which he has been much over half a century the earnestly-righteous advocate. The good he has done is incalculable. Some day it will be our duty to treat at greater length of the career of this veteran in Art, in whom genius has been combined with industry, and who is so admirable an example of the lessons he teaches—now in full vigour of mind and body, though he has passed fourscore years of life. Our present purpose must be limited to a paragraph. On the 8th of March he received his friends (to the number of nearly two hundred) to commemorate the twenty-fifth anniversary of his marriage with his present most excellent and most estimable wife—his zealous and devoted helper in all his good works. We have another object, however: it was announced at the meeting, by the only speaker on the occasion, that arrangements were in progress to present to Mr. and Mrs. Cruikshank a Testimonial to record the public appreciation of Mr. Cruikshank's labours for the public good. There are no doubt many who will rejoice to co-operate with his friends to manifest their sense of his long and valuable services; all such may communicate with the Rev. C. Rogers, Grampian Lodge, Forest Hill.

THE ALEXANDRA PALACE, on Muswell Hill, will be open to the public on the 1st of May—a day memorable in the annals of National and International exhibitions. Full accounts of the restored structure have been published in the newspapers, with sufficient comments on a leading feature of the establishment, an Art-union for the distribution of chance-prizes, one to every sixteen subscribers of 1 guinea each. There are no names announced for the wise selection of these prizes; they are, if we understand rightly, to consist of paintings, drawings, and works in Art-manufacture. We believe the managers will achieve the success to which they are entitled by judicious expenditure and indefatigable energy, and that the Alexandra Palace, with its most beautiful grounds and its many and varied attractions, will be a grand and munificent boon to the millions of the Metropolis, giving health, enjoyment, and rational entertainment not only to the existing generation, but to a generation yet unborn. We shall gladly aid it by any means in our power.

THE COLLECTION OF PAINTINGS BY ANCIENT MASTERS, the property of Mr. R. P. Nicholls, will be sold at Christie's on the 30th of April. It consists of fine and authentic examples by a large number of the great artists of the Flemish as well as the Italian schools; many of them by the painters whose works are rarely to be obtained, and which may essentially help to complete the collections of connoisseurs. To give even a bare list of the leading works would be to exceed our space; but we direct the attention of all who have grand galleries to an opportunity that is not likely to occur again.

THE LORD LIEUTENANT OF IRELAND has distributed the prizes to pupils of the Royal Dublin Society's School of Art, an establishment which, under the admirable management of Mr. R. Edwin Lyne, has made very satisfactory progress during the last few years. His Grace delivered a very eloquent speech, full of congratulation, as it might well be, seeing that the pupils of the Dublin school have obtained a larger number of prizes than have been adjudged to any other school in the United Kingdom, Dublin receiving 12, Edinburgh 11, Manchester 10, Birmingham 9. "This great success is a testimony more valuable and enduring than any words of eulogy to the care and skill bestowed upon the education of the pupils by Mr. Lyne, the head master of the school."

ART FOR NEW SOUTH WALES.—It is pleasant to record that the Government at Sydney has voted a sum of money for the purchase, in England, of water-colour drawings by eminent masters, and have entrusted the selection to Mr. N. Chevalier and Mr. Colin McKay Smith. A better choice could not have been made; both gentlemen are advanced critics, on whose judgment the most implicit reliance may be placed. The drawings will be additions to a gallery already commenced in the

most important of all our colonies. Sydney but follows Melbourne in this good work; a gallery was formed in the latter city, some time since, which promises well, although it was commenced by *copies;* a few excellent original works have since been added.

ONE of Hogarth's most famous pictures, 'Strolling Actresses dressing in a Barn,' was destroyed in the fire which took place at the residence of Col. Wood, Littleton House, near Staines, in December last. According to the *Athenæum*, an engraving from this picture, with other prints, was advertised for sale by Hogarth, in 1738; the picture itself was sold a few years later, namely in 1745, for 26 guineas, "to the artist's intense mortification," when it came into the possession of its late owner. The same journal notices that fire has been especially injurious to Hogarth's fame: five of the series of pictures, 'The Harlot's Progress,' were burnt at Mr. Beckford's, Fonthill, in 1755.

THE SKINNERS' COMPANY has presented twenty guineas to the Council of the Royal Architectural Museum, Westminster, in aid of the Drawing and Modelling Classes for Art-workmen attached to the institution.

THE GUILDHALL LIBRARY has recently been enriched with three large oil-pictures, which now hang on the walls of the free reading-room. Two of them are portraits of George III. and Queen Charlotte, by Allan Ramsay, the Scottish artist, who in 1767 was appointed principal painter to the Crown, and who died in 1784. Ramsay painted many full-length portraits of that monarch and his queen, seated in state, in which his pupil, Philip Reinagle, assisted him. The third picture, in the library, is 'Minerva,' by Richard Westall, R.A.

AMONG the contributions of sculpture to the forthcoming exhibition of the Royal Academy, Mr. Foley's statue of Stonewall Jackson may be looked for. It is intended for Lexington, U.S.

ART-PUBLICATIONS.

MR. JOHN MURRAY ministers to the taste of that largely-increasing class of Art-lovers who find special pleasure in the style of engraving known as etching, by publishing a series of views on the Loire and in the South of France, by Mr. Ernest George.* This volume, which contains twenty plates, forms a most acceptable companiom to the artist's "Etchings on the Mosel," published also by Mr. Murray in the season of 1873-4, the success of which has instigated Mr. George to pursue his travels in search of the picturesque in other parts of fair France, rich in ancient *chateaux* and other venerable buildings dear to the eyes of the sketcher. Admirable in all respects as was the former series, we regard this latter as surpassing it, both in the selection of subjects and in the execution of the etchings; Mr. George has evidently obtained confidence and knowledge as he became familiar with the use of the needle, and the result is apparent in increased firmness and decision, and in a more effective management of *chiaroscuro:* in a word, these plates are in every way more masterly as works of Art, and must place their author in a much higher position as an etcher.

There appears to be a special adaptation to this style of engraving in the architecture of the Middle Ages and of the Renaissance, the characteristic features whereof it seems almost impossible to bring out by the more laborious and costly process of line-engraving, which, as a rule, refuses to identify itself with the ravages time has made on walls and towers, and grasps not their *texture*. Etching takes firm hold of such peculiarities, and when employed by a skilled hand, reproduces them most effectually, as we see in several plates in Mr. George's most attractive volume: for example, in the half-timbered houses 'Tours' (Plate 8); in the 'Hotel de Pincé, Angers' (Plate 11); and, pre-eminently, in 'The Cloister and Well of St. Trophemus, Arles' (Plate 18). Where almost every subject invites commendation, it is almost invidious to make a selection, but the following deserve special note:—'The Chimneypiece of Louis XII., Blois' (Plate 2), though the two female figures are formal, and 'The Staircase of Francis I.,' in the same *chateau* (Plate 3); 'The Chateau Chénonceaux' (Plate 6); 'The Tower of Agnes Sorel, Loches' (Plate 10); 'Cathedral of St. Etienne, Toulouse' (Plate 14); and 'Carcassonne,' from the towers of the wall (Plate 16). These, and the other choice bits of picturesque architecture portrayed by Mr. George—all chosen with much taste and discrimination—have a wonderful charm in our estimation. There is, by the way, a short historical description given of each subject.

THE Church has always been so powerful and liberal a supporter of the Fine Arts that, though the book does not come within the category of Art-publications, we feel justified in noticing a small volume by one of our valuable contributors, the Rev. E. L. Cutts.* Moreover, we know that among our subscribers are very many clergymen, who may be pleased to have their attention directed to a work which may prove of service, especially to the younger members of their flocks. For educational purposes Mr. Cutts's "Turning-Points of English Church History" will be found most profitable, and anything but dry reading. After briefly alluding to the religion of the Britons—Druidism—prior to, and at, the time when their country was occupied by the Romans, the author takes up the question of the introduction of Christianity among us, and then traces the history of the Church through all its chief phases down to the present day, when the whole religious world appears to be in a chronic state of diverse contrariety of interests, real or assumed. Such, unhappily, being the case, it can scarcely be expected that every one into whose hands the book may come will agree with all the views expressed by the author, who is a thorough churchman, yet by no means one of extreme opinions on any of the great questions now agitating the "Establishment," as some call it. Mr. Cutts's principal object is to give an accurate statement of historical ecclesiastical events, and the manner in which this is done shows a large amount of laborious and learned research, and a mind and judgment eminently qualified for the task. The preface states that the proof-sheets were carefully revised by the Regius Professor of Modern History at Oxford, the Rev. W. Stubbs, "one of our greatest authorities on ecclesiastical history," whose supervision, it is added, "will give the reader confidence in its general correctness."

IN a life of Allan Cunningham,† the editor says in his brief preface that his "object has been to let him as much as possible tell his own story, by giving selections from his works and correspondence, with a link where necessary for connecting the narrative." The result has been a very charming record of the career and writings of a true poet—an unaffected, genial, earnest, and truthful man, who cultivated the rich gifts with which nature endowed him, and was thus elevated into the highest literary position without an apparent effort to attain distinction. He wore his honours with as much ease and grace as he did the shepherd's plaid that declares his nationality.

Several of the letters ought to be read by young men (or women) who desire to improve their minds. One of them, to his parish minister, contains this passage: "An honest and

* "Etchings on the Loire and in the South of France." By Ernest George, Architect. Published by John Murray.

* "Turning-Points of English Church History." By the Rev. Edward L. Cutts, B.A., Vicar of Holy Trinity, Haverstock Hill. Published by the Society for Promoting Christian Knowledge.

† "Life of Allan Cunningham, with Selections from his Works and Correspondence," by the Rev. David Hogg. Published by John Anderson and Son, Dumfries.

cheerful heart is almost all my stock, I fervently adhere to truth, and, to close all, I have an independent mind."

He was a hard and earnest worker in whatever he undertook; but his deep-hearted love was for Nature: he could, so to speak, barely forgive a man who pruned a tree! We cannot close a volume which has recalled to us much of a glorious poet, without thanking the editor for the gratification we have derived from his "Life of Allan Cunningham," to which our want of space obliges us to do scant justice. The style and spirit of the book are exactly such as would have been sanctioned and approved by him who is the hero of it.

A CATALOGUE *raisonné* of Mr. Whistler's Etchings and Drypoints has been published.* Of the difference between the two most of our readers are probably aware. Those who are not, however, would do well to consult the preface (on etching generally) to the catalogue of the exhibition of etchings which has lately taken place at the Liverpool Art Club, where a large collection of Mr. Whistler's etchings was exhibited by Mr. J. Anderson Rose, whose preface is well worth careful study.

Of Mr. Ralph Thomas's catalogue of Whistler's etchings only fifty copies have been printed, principally for his own use and that of those gentlemen who are so fortunate as to possess collections of these excellent works which, to quote from the preface a saying of the late James Holland, "are so fine that they bear, without suffering, comparison even with the best old masters." It extends to nearly one hundred pages, each etching being the subject of a separate page. To it is prefixed a portrait of Mr. Whistler, etched by a rising young artist, Mr. Percy Thomas, a son of the late Mr. Serjeant Thomas, expressly for this catalogue, after a portrait painted by Mr. Whistler of himself.

Mr. Whistler having no collection of his own etchings, Mr. Thomas, after exhausting those in his possession, has had recourse to others, and he is indebted to Mr. J. Anderson Rose and Dr. Seymour Haden for the descriptions he has given of some of the etchings. Mr. S. P. Avery, of New York, has supplied information as to one or two more states.

To the collector this catalogue will be found an indispensable manual of reference as to the state of the plates, the subject and size of the etching, and the prices.

"CERAMIC ART IN REMOTE AGES" is the latest contribution to the literature of Art-manufacture from the pen of a writer who has done a vast deal to enlighten and instruct.† There are few living men to whom several branches of Art are more largely indebted than to Mr. J. B. Waring. The title may convey some idea of the character of the very elegant book, from the long-renowned press of Day and Son, now represented by Mr. John B. Day. The text, clear and comprehensive, is illustrated by many hundred lithographed drawings, comprising sepulchral urns (of which more than three hundred examples are given), the circle symbol, the cross and circle symbol (of numerous countries), the Pyflot symbol, the serpent symbol, sepulchral monuments (of various ages and countries). The book is a learned book, the result of prodigious reading and study; in fact, it would seem to represent the labour of a long life. But the accomplished author has striven to simplify as far as possible his elaborate theme, and no doubt many Art-manufacturers will secure valuable hints from it. We regret that we cannot accord to it the space to which it is entitled.

IT has been said of the writings of Gotthold Ephraim Lessing that "such is the number of his works, and so great the variety of their subjects, that to give a satisfactory account of them alone would require a volume, without touching either upon the incidents of his life or his personal character." And to this may be added that the style of his writings, full of grace and æsthetic qualities, had a most beneficial effect upon the literature of Germany, by imparting to it properties in which it had till then been deficient. Of the whole of Lessing's works, the "Laocoon"—though never completed according to the plan the author had laid down, and for the carrying out of which he left notes behind him at his death—has always been considered the first of his prose writings; an English translation of it by Sir Robert Phillimore has recently made its appearance.* "The effect of the 'Laocoon' in Germany," says the translator, "was marvellous, while on the Continent of Europe it was very great. It is hardly too much to say that what Adam Smith did in the domain of political economy by his 'Wealth of Nations,' Lessing did in the domain of Art and criticism by this memorable treatise. It created a new era in æsthetic culture and literature. It has leavened not only the teaching and the practice of Professors of Art and practical artists, but, like other great works, it has purified the taste, and informed the mind of many, who have benefited by the streams flowing in various channels from a fountain-head which they have never visited." Lessing made the "Laocoon" one of the most remarkable groups of Greek sculpture which time has spared to us, or rather the fabled story it embodies, the text of a most learned treatise on the philosophy and capabilities of certain arts; or, as Sir R. Phillimore puts it, he has used the fable "as furnishing the occasion for expressing certain principles of criticism discriminating between the arts of Poetry and Painting. He did not intend—as he more than once, I think, says—to write a philosophical treatise, *modo et formâ*, on Art. One of his biographers has observed that the pursuit of Truth was more agreeable to him than the capture of the object of his pursuit. He delighted in the chase itself and the opportunities which it afforded for the exercise of his vigorous sense, great erudition, and masculine understanding."

It has long been a disputed question whether Virgil was indebted to the sculptured group for his fine description of the story in the "Æneid," or the sculptors—for Pliny speaks of three being employed in it, Agesander, Polydorus, and Athenodorus—borrowed their conception of the work from the poet's verse. The probability is that artists and poet drew from a common source, the fable being well known, and made the subject of writings, before Virgil's time.

Lessing published his "Laocoon" in 1766; an English translation, by W. Ross, appeared in 1836; another, by E. C. Beasley, in 1859; and a third, by Miss Frothingham, an American lady, was published first in Boston, and quite recently in London. We are not in a position, nor is it necessary for our present purpose that we should be, to compare Sir R. Phillimore's translation with its predecessors; sufficient for us to say it is most winsome reading in itself, while possessing the advantage over the others in the introduction of the fragments of the unfinished portions of the treatise. The translator's notes are most ample, and show his intimate acquaintance with both ancient and modern literature, besides great power in the expression of his own thoughts and ideas on a variety of subjects arising out of Lessing's text. Every reader of this book should carefully read the preface, a most appropriate and poetic introduction to all that follows.

FROM "Economic Geology" many of our readers may obtain valuable information.† The volume deals with a large number of matters specially interesting to Art-manufacturers; the titles alone of some of the chapters will supply sufficient indication of the profit that may be obtained from the contents—"The Clays we Fabricate," "The Sands we Vitrify," "Pigments and Dyes," &c. The author is an intelligent guide, who strives, and successfully, so to simplify science that he who runs may read.

* "A Catalogue of the Etchings and Drypoints of J. A. Whistler." London: privately printed. J. R. Smith, 36, Soho Square, 1874.

† "Ceramic Art in Remote Ages; with the Symbol of the Circle, Cross and Circle, &c." By J. B. Waring. Published by John B. Day, Savoy Street.

* "Laocoon." Translated from the Text of Lessing, with Preface and Notes, by the Right Hon. Sir Robert Phillimore, D.C.L. With Woodburytype Illustrations. Published by Macmillan & Co.

† "Economic Geology in its Relation to the Arts and Manufactures." By David Page, LL.D., F.G.S. Published by William Blackwood and Sons.

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STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

THE valuable book of Landseer's sketches which Mr. Milbank, M.P., has so kindly placed at our disposal for this series of illustrated papers, supplies us with three more subjects, varied and interesting. The first, introduced on this page, is a sketch in pencil, suggested by a passage in the seventh stanza of the first canto of Scott's "Lady of the Lake," where the hunted stag is described as being pursued by "two dogs of black St. Hubert's breed;" they are referred to also as "bloodhounds staunch," and as having alone been able to sustain the chase. The idea of rapid motion is wonderfully conveyed in the action of the stag and that of one of the dogs; the other seems dead beat, either by weariness or by having received some injury. In the middle distance is a horseman swimming across the lake, accompanied by some objects too indefinite to be characterised. It is a wild sketch, as if Landseer had played with his pencil in a fanciful and half-unmeaning mood after jotting down the main idea; but there is amazing vigour of expression in every line.

'Milking-time' is executed with pen and ink; it was most pro-



Bloodhounds in Chase (1825-6).—*Lent by Frederick A. Milbank, Esq., M.P.*

bably done for one of the artist's very earliest patrons, Mr. W. W. Simpson, whose initials appear on the hind-quarter of the animal. The drawing of the animal is very true, and that of the boy is as perfect as if photographed from the life; note

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the leg slightly turned in at the knee to keep the pail in a sloping position towards the cow. Below 'Milking-time' is a complete picture, a portion of it drawn with a lead-pencil, and a portion with ink. 'Cora' was a favourite Labrador dog, whose



Milking-time (1818).—*Lent by Frederick A. Milbank, Esq., M.P.*

portrait Landseer himself executed in lithography, in 1824; an engraving of it was afterwards published by Messrs. H. Graves & Co., under the title of 'Keeper, a good dog in old times.' She—Cora was a female—is here represented in an



"*Cora*" (1821).—*Lent by Frederick A. Milbank, Esq., M.P.*

inn-yard, keeping careful watch over sundry articles of passengers' luggage, &c.; for a coach has stopped to change horses, and the travellers are, in all probability, having dinner at the roadside inn, as was not unfrequently their custom in

the days of stage-coaches. Every part of the sketch shows a master-hand, though Landseer's was then quite youthful.

'Suspicion' is engraved from an exquisite little drawing in water-colours, forming one of the series of plates published by



Suspicion (1852).—*Lent by H. W. F. Bolckow, Esq., M.P.*

Messrs. H. Graves & Co. in their work called "The Forest," to which reference was made on a preceding page (67), where are introduced two other subjects of a similar kind; all three drawings are the property of Mr. H. W. F. Bolckow, M.P.



The Noonday Meal: Geneva (1840).—*Lent by John Fowler, Esq., C.E.*

The title 'Suspicion' is quite appropriate to the sentiment of the composition; most of the animals have raised their heads, and are on the look-out for an approaching enemy, probably in the form of a deerstalker with his dogs: the stag on the brow of the hill acts as the sentinel, and has probably sounded a note of alarm to his companions. It is a gem of a picture.

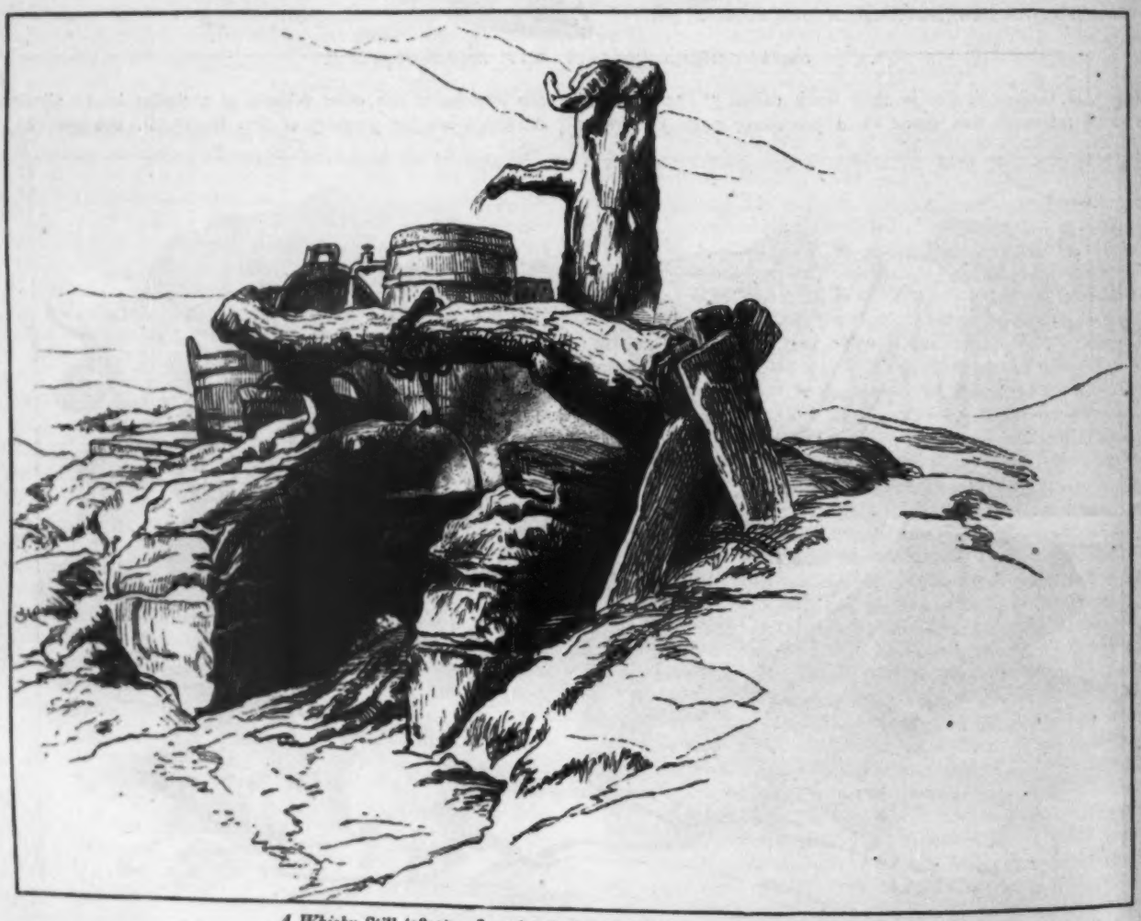
The next engraving, 'The Noonday Meal,' transfers us from the Highlands of Scotland to the streets of Geneva, where the painter shows he was in November, 1840, sketching, among other objects, the animals used in the picturesque city for draught-purposes. A group of them is here with bells on their necks, the bullocks having their heads ornamented with tassels.



A Tournament (1812).—*Lent by Messrs. Nicholls.*

This spirited and most effective study is executed with pen and ink for its outlines, the shading put in with sepia.

Among what we may term the *débris* of Sir Edwin's studio, bought when the sale took place at his house, were several half-



A Whisky-Still (1827).—*Lent by Frederick Piercy, Esq., Pall Mall East.*

sheets of drawing-paper, covered more or less with what must be assumed to be the amusements of his boyhood's pencil. We have selected one of the most clever of them for engraving—merely as a curiosity and a specimen of Landseer's humour. The 'Whisky Still' is a sketch in chalk, notable for its striking effect of light and shade among other artistic excellences. J. D.

FLORENCE AS IT WAS AND AS IT IS.

By J. BEAVINGTON ATKINSON.

IT is now rather more than a quarter of a century ago that, on foot, I entered Florence for the first time. I had been spending the early spring in Rome, and wishing to make the intimate acquaintance of Terni, Assisi, Perugia, Cortona, Siena, Volterra, and other cities on the way, I sent forward baggage and put knapsack on my back. The season having advanced as far as the end of May on starting, and the middle of June on arriving, the heat had become so considerable that my diurnal walks, reaching to twenty or thirty miles, had to be divided into two parts with a rest between, so as to secure the cool of the morning and of the evening. The difficulties were considerable: the road was unknown to me, and I had to learn as I went along the language which was to command food and lodging. But the rewards were also great: I made the acquaintance of a country unsurpassed for the loveliness of its landscape, and I became familiar with a people joyous as the day was long, and fascinating as the land they inhabited. Since these early days I have returned again and again to Italy, never perhaps enjoying a second time the first rapture, yet, by way of compensation, bringing to the appreciation of the beauties of nature and of Art gathered experience and calmer thought.

The changes in Italy, and especially in Florence, during the last quarter of a century are known to have been great every way. In the memorable year of 1848 I used to see Pius IX. greeted wherever he appeared in Rome as the champion of liberty, and I remember in Siena to have witnessed the last Grand Duke of Tuscany drawn in his carriage by his grateful and affectionate subjects At that time Florence seemed to realise in good degree the visions of Utopia: the government was almost paternal, governors and governed were as one family, the taxes were so light as scarcely to be felt, and nature was so bounteous that the warmhearted people appeared to live as the birds of the air, without thought for the morrow. But now the bright picture is darkened by shadow: while I write I hear the groans of a people heavily oppressed by taxation; the Court has made itself unpopular; even nature closes her liberal hand—wine and corn are scarce as in time of famine. And for these trials the unity of Italy is not accepted as compensation. Ten years ago, when the bauble "liberty" was yet new, I found in country districts, as well as in the towns, that what the industrious classes looked for was the remission of taxation: "We shall see," they would say, "when next the collector comes round how much we have gained." But they have only learnt at cruel cost what they have lost, irrevocably lost, because what has been done cannot be undone. Disappointment and discontent are now read in many a face, and bread riots, of which the news come while I write, warn a government weakened by faction and perplexed by penury, that the fires of revolution smoulder beneath the ground on which they tread. Perhaps a stranger coming from a distance may be able to take a calmer view: his vision will extend beyond the painful pressure of the immediate present, he will look at once before and after; he will recognise in changes, even when not altogether for the better, much that was inevitable; he will see that the old state of things was wholly behind the times, and he can make allowance for the faults of a so-called progress which sometimes had to be made as a hasty and blind jump in the dark. Italy at this moment is divided between two opinions, distracted by two opposing parties; the one presses onward, even though to destruction; the other would if it could move backwards, though in equal danger of final overthrow. Thus much may serve as a general introduction to a paper which will deal not with politics, but with the Arts: yet the changes that I shall have to recount in the sphere of Art have been chiefly occasioned by political causes, sometimes, for example, by the dissolution of a monastery or the secularisation of a church, and sometimes also by the aspiration of a people for renewed national life, of which the Arts have in Italy been always the exponents.

FLORENCE, her streets and her palaces, her Art Institutions, and her picturesque environs, fortunately remain in great measure intact. Thus the three chief Picture Galleries, those of the Uffizii, the Pitti and the Academy, have been all but free from change over a series of years. The Tribune is not robbed of its attractions: the 'Venus de' Medici,' 'La Madonna del Cardellino,' the so-called 'Fornarina,' and the two Venuses of Titian still reign in undiminished beauty. Among the changes effected since my last visit are the following: from the corridors have been removed to the National Museum the sculptures of the mediæval Tuscan school, such as the works of Luca della Robbia, and the *bas-reliefs* of Donatello; although their loss is felt, the change is justified under the exigencies of the new Museum formed in the Bargello. The sculpture in the Uffizii is now limited to classic times, the Etruscan remains having been taken away to form the Etruscan Museum. Among the additions of late years we have to thank the administration for the "Salle des Anciens Maitres," containing interesting examples of Giovanni da Milano, Piero della Francesca, Fra Angelico, Pollaiolo, Botticelli, Luca Signorelli, and others. But by far the most important change is the opening of the passage which connects, by the way of the Ponte Vecchio, the Uffizii with the Pitti. Upon the walls, and in the centre of this curious gallery, half a mile long, are exhibited in frames and glass cases the famed collection of original drawings never before so fully seen. Here also are shown early engravings, and a showy series of tapestries, some rare in quality as they are rich in colour. This corridor, as it passes across the bridge, commands lovely views of the Arno and its encircling hills. The collections here brought together merit full description did space permit. The Catalogue, though voluminous, gives but a curt and imperfect account of the drawings, many of which are of great value in the history of Italian schools, serving sometimes to elucidate works otherwise lost. The Pitti Palace, which we can now enter from the Uffizii, scarcely needs a word: the alterations are nil, the pictures are with few exceptions in the same places in which I first saw them a quarter of a century ago. I may mention, however, that at that period Raphael's early and lovely work known as the 'Madonna Grand Duca' was mostly kept in the private apartments, the reason assigned being that the old Duke had a great affection for the picture, used it in his devotions, and even carried it about with him when journeying from place to place. And indeed I know of no product of the pencil better suited as an aid to religious contemplation. I have often thought of the acute regret with which the good old Duke must have left this little gem behind when he quitted Florence for the last time. It was his private property, and he had the right as he possessed the power to carry it into exile. But, with a generosity which cannot but be remembered, he left the treasure of his heart to an ungrateful people.

THE ACADEMY OF THE FINE ARTS is another institution which has undergone little change or received slight augmentation within the last ten years. As the name implies, it is primarily an association of living artists, with the usual means of instruction, by means of a gallery of casts and otherwise. But it likewise has long been the depository of old historic pictures, chiefly Tuscan or of neighbouring States, gathered from convents and churches: the institution thus in some measure attains a double end, as if our Royal Academy and National Gallery were united into one. But owing to the prevailing policy of forming separate museums in divers parts of the City, spoils from suppressed religious houses which might otherwise have enriched the Academy are located elsewhere. Hence the chief gallery

has received few if any accessions since last I saw it; a smaller room, however, kept under lock and key, apparently as a means of perquisite to custodes—a class of creatures peculiarly needy and rapacious under the present liberal but impoverished government—shows a number of panels and canvases in various stages of decay and restoration. Another gallery, also accessible only by pay to hungry people seeking whom they may devour, is now occupied by a very indifferent collection of modern Italian pictures, chiefly Tuscan. One of the largest, and certainly the best, is Professor Ussi's, 'Abdication of the Duke of Athens,' a work which deservedly obtained highest distinction in the International Exhibition of 1862. The other modern pictures are poor even for Italy; pretentious, vapid and frivolous, as false in sentiment as they are crude in colour and weak in execution. It is certainly passing strange that Cities which still conserve the masterworks of the old painters should have so far wandered from the right way that redemption becomes more and more hopeless. At all events, as yet there are no signs that the resuscitation of Italy will be accompanied by a revival in Art. The greatest pictorial product within the last ten years in Florence has come not from an Italian but from Mrs. Benham Hay, an Englishwoman. Italy enervates the native artist while she inspires the stranger.

Before quitting the subject of Modern Art, a word may be added on the present state of sculpture. Within the last few years the streets and piazzas of Florence have been adorned with the statues of men illustrious in the history of the city—Dante and others. These works are marked by the style which has been habitual for at least half a century. The manly vigour of the old Romans has departed, and in its place is the affectation of grace, the false affection for sensuous beauty, which has ever been the bane of the followers of Canova. Sculptors in Italy, as in England, delegate too much to carvers, and though Italian workers in marble are acknowledged to be the most skilled in the world, their handling almost universally falls into a monotonous routine, nerveless in its smoothness, dead for want of life-giving energy. Very different was the pluck, spirit, not to say ruggedness, of the mediæval workers. The modern Italian is not competent even to copy; thus the restorations of old architectural figures and ornaments, as well as new designs, such as those in the *façade* of Sta. Croce, are timid and hesitating; life and genius are extinct, just as the energy of the old Italians has ebbed out from their degenerate descendants. And yet, ever and anon the genius of Italy asserts itself afresh, as in Professor Fedi's group of 'Achilles and Polyxena' which deservedly has been assigned a place of honour in company with Cellini and John of Bologna, under the Loggia dei Lanzi. It is to be feared that rich patrons, especially among the English and the Americans, foster the frailties of the fashionable Italian sculptors, they are fond of a finish which degenerates into softness, smoothness and surface-polish; they dote on an expression pretty, sentimental and sickly. Florentine sculptors appear at present to be doing a fair amount of business; as I pass the doors of their studios I hear the pleasant sound of the chisel chipping the marble. A fresh kind of trade has of late been springing up: in addition to commissions from England and America, and over and above the making of public statues and Church monuments, there has arisen a kind of undertakers' business, the fruits of which are conspicuous in the Protestant Burial Ground as well as in the newly-opened cemetery, on the hill of San Miniato, a Golgotha which is made the receptacle for the memorials of sentiment and vanity of modern Florentines.

I return for a moment to THE ACADEMY OF FINE ARTS to state that that corporate body is from time to time appointed the guardian of works of Art which might otherwise suffer from neglect. Thus, Michael Angelo's 'David' on its removal from the Piazza Signora was placed under the keeping of the *Belle Arti*. Also, "the Chapel of Painters dedicated to St. Luke," in the cloister of the Santissima Annunziata, is under like protection. While the Cloister of the Scalzi, which contains the well-known frescoes of Andrea del Sarto and of Franciabigio, and the Chapel of the Riccardi, rich in the masterworks of Gozzoli, can be visited only in the company of a *custode* from the Academy. The advantages of this trusteeship, especially in periods of great political and ecclesiastical changes, which induce synchronous revolutions in the Arts, is obvious. In England it has been sometimes suggested that our Royal Academy, or the trustees of the National Gallery, or of the British Museum, might in like manner be entrusted with the supervision of the Art-remains of the country.

The changes in the way of Convents and Churches have naturally been considerable: of these the most important is the conversion of THE MONASTERY OF SAN MARCO into a Museum. The general law for the suppression of religious houses, under which this fraternity of Dominicans fell, having placed in jeopardy many Art-treasures, measures were wisely taken for the conservation of historic works, and among the most favourite devices is the formation of Museums—for which indeed there has been quite a rage. In the case of San Marco, the advantages and the disadvantages are about equally balanced. Of course the sacrifice of sentiment and the surrender of religious feeling have been great. Travellers will easily recall their emotions when in years past they were conducted from cell to cell, when they were brought in contact with the reverend inmates, some at devotion, others in a *siesta;* so that the religious life of the middle ages became vividly real, and the sacred art, of which the religious life was the inspiration, could be all the better appreciated. Now all illusion of imagination becomes dispelled, as the stranger is admitted, on the payment of a franc, by a turnstile, and received at the top of the stairs by a *custode* in civic costume. The doors are taken from the cells so that the visitor can pass freely from fresco to fresco; the rooms and corridors are denuded of furniture, just as they are deprived of their former tenants; the walls are whitewashed as if to efface the last trace of religious uses. The mortmain, "the dead hand," of the Church, was certainly not so chilling or withering as the skeleton grasp of the secular power of the State. It must be admitted that old associations have been set at nought; on the other hand, it is evident that some compensation has been attendant. Formerly, one half of the community—that is the whole of the fair sex—was excluded from the monastery: the fame of Fra Angelico as a religious painter within his own convent walls had to be taken by ladies on trust. Now women may drink to satiety at this spiritual font. Again, it was seldom the good fortune, even of the most favoured of men, to make the acquaintance of the entire series of these frescoes; one monk might be ill, another might have carried away his key; thus it happened in oft-repeated visits I never succeeded in seeing the whole of the originals, which I knew by engravings must be secreted somewhere. Now there are no hidden mysteries, publicity is the order of the day, every facility is given to copyists and photographers; indeed, photographers enter everywhere, they are as numerous as medicants and mosquitoes.

The existing mania for Museums naturally stimulates the grasping propensities of their founders; on the slightest of pretexts secular sharks annex properties, and lay hold on Art-treasures for which they may cherish some peculiar predilection. If a picture be found in a damp church it is quickly discovered to be falling into decay, and accordingly removal to a museum is found to be imperative. Occasionally, for the consolation of the clergy, the gold frame is left behind; and sometimes even a picture, large, showy, but worthless, is given as a substitute. After this manner a well-known church in Lucca has been robbed of Fra Bartolommeo's two masterpieces, which now adorn the newly-formed gallery in the town; and by a like manœuvre Fra Angelico's Madonna della Stella has been transferred from the sacristy of Santa Maria Novello, in Florence, to the Museum of San Marco. The precise reason for this transition is not divulged; the sacristy, otherwise intact, remains in the occupancy of the priests, and the unusually good preservation of this exquisite gem proves that its possessors did not abuse their trust. Priests just now speak reluctantly on spoliation, they seem in fear of forfeiting even the little that is left. As regards the interests of Art, the transfer from sacred to secular uses is, as we have seen, neither an unmixed good nor an unmiti-

gated evil. Undoubtedly the Church must thereby suffer in prestige and influence: the pictures removed were generally used as as aids to devotion, worshippers are therefore thus deprived of appointed helps. Furthermore, these works were often designed by their authors for the very places they have occupied for centuries, and assuredly they can be best appreciated in their original *habitats*, with their immediate surroundings and gathered associations. It is true that museums are usually better lighted than churches, and they also have the advantage of making, by juxtaposition, the comparison between masters and schools more easy. But yet my experiences in Venice, Ferrara, Florence, Lucca, Pisa, Siena and other cities, lead me to wish that I had lived in the days while yet revered masterworks were permitted to tell their own story, and recount their pedigree in the place of their birth or early pilgrimage.

(To be continued.)

ON THE PROGRESS OF OUR ART-INDUSTRIES.

By PROFESSOR ARCHER,

President of the Royal Scottish Society of Arts, F.R.S.E., F.S.A.S., Director of the Museum of Science and Art, Edinburgh.

WORKS IN METAL.—SPURRIER'S ART-METAL WORKS.

ALTHOUGH not aiming at the high artistic merit to which the works of Messrs. Elkington & Co. are carried in Birmingham, there are several manufacturers in that town who aim at elevating the taste of the country by improving the forms and the decoration of such articles of general utility, as are in everyday use amongst all classes of society. No firm has been more enterprising in such matters than that of Mr. Wm. Spurrier, whose magnificent new establishment is now one of the lions of Birmingham. The fact that equal beauty of design and finish can be obtained in Britannia metal, as in the much more costly German silver, and that no difference is discernible when both are covered with electro-deposited silver or gold, enables the manufacturer to meet the wants of a much larger class of persons who crave for tasteful objects, but whose means are not sufficient for the more expensive, and of course more endurable, articles in pure silver, or German silver. Mr. Spurrier, although making articles in the dearer metal, has for his speciality the manufacture of Britannia metal; the comparative softness of this alloy permits its being worked into an infinite variety of forms, by the process of *spinning* as it is technically called, and of being decorated by *embossing*, and by *répoussé* work, or by engraving and chasing.

Few persons are aware of the enormous extent to which the manufacture of ornamental metal-work for ordinary domestic purposes is carried, and a first ramble through the extensive showrooms of Mr. Spurrier would be rather bewildering than otherwise; but a prolonged study of its contents would-teach a number of curious lessons of human caprice and fashion. For here, side by side with communion services and tea and dinner services, are bottle holders, corkscrews, asparagus-tongs, alms-dishes, vases in great variety, and many objects such as one never heard of before; such as "Ampulla vocans," or call-cruets, "Augdauns," or cigar lighters, "Colians," or ice-cups, &c. Nearly three hundred different articles, with in many instances numerous varieties and patterns of each, make up this extraordinary show, in which also there is as large an amount of good taste as of ingenuity.

There is another side to this subject, and by no means the more agreeable one, but it is very prominent in the showrooms of Birmingham manufacturers; and that is the multiplicity of things which are kept to satisfy the demands of customers whose ideas of Art are of the lowest, and who will not be instructed or elevated; unfortunately, every one who studies shop-windows, either at home or abroad, is quite aware of this, and on reflection must pity the manufacturers, who know what should be done and are obliged to do the contrary. A great showroom like that of Mr. Spurrier must do good service by placing good examples before buyers, and by gradually leading them to the appreciation of superior designs. The processes used in the manufacture of Britannia metal, are probably not familiar to many of our readers: I will therefore endeavour to describe them.

First, *Spinning*.—This term, which seems so unfit in its application to metal-work, is derived from the fact that it is whilst spinning round on a lathe, the metal is fashioned into the desired shape. We will suppose for instance a vase-shaped tea or coffee-pot—to make this, the metal has to be rolled out into large sheets of the thickness required, which is rarely more than that of Bristol-board; one of these sheets is then passed through a stamping-machine, which stamps, or cuts out, as many round discs, called *blanks*, as its surface will yield; each of these *blanks* is sufficient to form the body of the vessel. The spinner takes a blank and adjusts it in his lathe, so that a wooden *mandrell* of the shape and size of the intended interior of the first form of the vessel is made to press exactly on its centre and hold it in position as long as itself is held by the slide of the lathe. The machine is now put in motion, and whilst revolving with great speed it is found that the *blank* of metal acts exactly as a soft piece of clay would do on a potter's wheel, and can be guided by the operator's tools into the shape of the mandrell with perfect ease. As we have supposed a *vase-shaped* vessel, the body has of course different diameters, therefore the mandrell first used must be fitted for the largest diameter, and the vessel assumes a cylindrical form, tapering or rounded at its innermost extremity, according to the form given to the end of the mandrell. It is therefore easily removed and another mandrell placed within, which will give the diameter of the neck of the vase, and the lathe being again set in motion, the spinner forms, or gathers in, the neck and other parts, completing the vase-shaped body. To witness these operations for the first time is most interesting and very surprising, for no one could imagine without experience that a plate of metal would obey so completely the will of the operator, acted upon by such simple tools as he uses; moreover the action is so rapid that the body of a teapot is made in much less time than has been spent in thus trying to describe it, and it is quite marvellous how wide is the application of this process, which can be employed, and is employed in making hundreds of forms of hollow articles, from a lady's thimble up to a good-sized and good-shaped tea-urn. Of course this process only produces a body with an absolutely plain surface, and as decoration of some kind is wanted it must in the next place be operated upon either manually or mechanically, according to the ornamentation required. If it is to be decorated by hand-raised or *répoussé* work, the operator first traces the design slightly on the outside of the vessel—let us suppose a group of flowers; he then, by properly-formed tools, which are made to operate in the interior of the vessel, hammers up the metal so that the marked-out group of flowers is raised up to the heights required, some portions being in high and others in very low relief, but still so rudely that no clear indications of the design are yet visible. This operation completed, the vessel is filled with melted pitch and set by to get cold. When the pitch has become quite hard the chaser takes it in hand, and, by dint of hammering and chasing the parts raised by the previous operation, he gradually

produces from the beaten-up parts a beautifully-formed group of flowers, or any raised ornament he pleases. The use of the pitch is to give solidity to the body of the vessel, so that he can apply his hammer and chasing-tools without pressing in other parts than those he wishes. The pitch is afterwards removed by placing the vessel with its mouth downwards in a proper position in an oven, usually with many others, until all of it is melted out into receiving vessels, when it is ready to be used over again for other objects to be similarly treated. The vessel is next placed in oil to dissolve off such of the pitch as still adheres to the inner surface of the vessel, and the oil is in its turn cleaned off by boiling in a solution of caustic alkali. The vessel is then ready for the deposit of silver, if it is to be electro-plated, and is finally completed by burnishing and polishing. Another manual operation is now much used for decorating such vessels, and often with very tasteful effect; this is by engraving the surface, or forming incised patterns; these often require skilful treatment, in consequence of difficult forms of the various articles to which this style of decoration is applied: many very pretty specimens of this art are to be found in Mr. Spurrier's showroom.

The mechanical means of decorating hollow vessels are very simple, and applied with comparative ease to Britannia metal in consequence of its ductility; for instance, if it is wanted to flute the body of the vessel, it is acted upon by a press, which applies a steel die inside and its counterpart outside, after the manner of a pair of forceps, and indentations are formed one after another all round the body; of course by this means either elevations or depressions can be made to decorate the surface, and a very few minutes suffice to give the vessel an ornamental appearance. Such decorative enrichments as are furnished by the flute, ovolo, echinus, gadroon, &c., are best adapted for vase-shaped vessels like tea and coffee-pots, cream jugs, vases, and cups.

It would be impossible to enter into all the interesting operations carried on in a great manufactory like that of Mr. Spurrier; and even if it were possible, it is not within the scope of this article to do so. The real object is to point out that in the effort to supply ever-increasing demands for new designs to suit all tastes, there is a steady advance in Art-decoration of the multitudinous objects now required for use on the table or sideboard.

THE LINNELL EXHIBITION IN PALL MALL.

THE late agitation in the public press about the spurious Linnells which were being foisted upon unsuspecting buyers and people who fancied they could get an important picture of the master for one or two hundred pounds, has very properly terminated in an exhibition of some of his genuine works. The owner of this collection is Mr. E. F. White, who seems to stand in the same confidential relation towards Linnell as Mr. Jacob Bell, of Oxford Street, stood towards Landseer. Our great landscape painter could scarcely be in better hands; for Mr. White, in addition to strong enthusiasm and keen partisanship, appears to possess the pen of a ready writer, and most assuredly the tongue of one fluent in speech.

The collection consists of sixteen pictures of what for Linnells might be termed large size, averaging, as they do, about five or six feet by four. Of these, five were completed, if they were not entirely painted, for this exhibition; one of them, indeed, when we visited the gallery, was still wet. The rest have been painted for Mr. White during the last four years, and have been carefully selected by him from others, with this exhibition expressly in view. The keynote of these grand compositions was evidently struck at a very early date in the career of our artist. In a little 'Sunset View near Bayswater,' some five inches by six, and numbered 15 in the catalogue, we find how early the attention of the artist was attracted to cloud-form and the effect thereon of light. True, this little hand-breadth of a thing was painted in 1820, and is simply a sample of the sort of work Mr. Linnell was in the habit of commencing and finishing at a sitting when he lived in the region of Bayswater; but still, if one cares to look, there will be seen in the tentative touches here a decided suggestion, if not absolutely a promise, of the glory that is to follow. That, as we now know, consists of the atmosphere, space, and daylight radiancy Mr. Linnell throws upon the canvas; and these, with his sense of form and action, are best represented in the following works.

'Pointing the Way' (1), a farmer-looking man on horseback, and his friend or servant on foot staying behind to point out the way to a poor woman and her children across the Weald of Kent, which lies beneath them and stretches far away like the sea it once was. The time here is summer, and the very air is balmy. 'The Barley Harvest' (2), in which we see men and women busy loading a wain, whose great heaped-up mass of ripe barley assists the daylight of the picture amazingly. On looking closely at this picture we see that much of the artist's broad effect is produced, first by the edge of his pallet-knife with thick, solid colour, and then the finer touches of grass, leaves, and the like are put in afterwards with the brush. Landseer also was singularly deft in all manipulative processes which helped him to produce texture. 'The Pons Asinorum' (3), which is not a metaphorical phrase here, but represents literally enough some peasant-children dragging an unwilling donkey over a rustic bridge. The background is a well-wooded bank, with plenty of daylight on it, without any deep shadows, and yet without any sacrifice of rounding and proper modelling. A faculty of producing effects of this kind is about the last an artist attains to, and only after great study and practice. With the fine, pure, calm sky of this picture we would compare the riant brilliancy of that in 'Making Hay and Making Haste' (4). The haymakers hurry their labours, for in spite of the flush of golden light upon the banked-up clouds above them, there are ominous signs in the far-off distance which speak of deafening thunder and drenching rain. Such a storm we see in full play in No. 7; 'A Storm in Harvest' it is called, and represents the fright, and even awe, of the reapers, as the lurid lightning leaps from the darkling clouds that hang so threateningly over the harvest-field. In these last two works, especially in 'Making Hay and making Haste,' the figures combine with the landscape in the most natural way, both in their individual action and in their general relation to the picture. Mr. Linnell's figures always lend significance to his landscapes; but we don't think he was ever so happy in their introduction as here. Another state of the atmosphere very truthfully rendered by the artist is that seen in 'A Sultry Day.' The stifling weather has urged some peasant-children to bathe in the pool, and they are now in the act of putting on their clothes. These figures are not so carefully drawn or so well bodied forth as the others; but so far as the blaze of daylight is concerned, the picture is successful.

This same idea of light and the longing after it has evidently been the ruling influence through life of Mr. Linnell. For form and play of light and shade, the cumulus seems early to have attracted his rapt attention. He drew the grand generous outlines of such clouds and modelled their fleecy bulk with his brush till it could scarcely travel in any other track, and he clothed the things of earth with the round soft forms of air. This naturally resulted in mannerism—but a mannerism accompanied by so much that is broad and bold and loyal in Art, that we forget it, and, on looking at a canvas of his, we see only a grand English landscape by a grand English master. This individuality is just as marked in Linnell as it was in the French Corot, so lately deceased. Were we asked to point to a similar example of resolute mannerism in the English school we would name Constable, who seemed to have delighted as much in having things wet as Mr. Linnell now does in having them dry.

THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."—MRS. HEMANS.

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

TRENTHAM, STAFFORDSHIRE.

TRENTHAM, the magnificent seat—the "Stately Home"—of his Grace the Duke of Sutherland, is beautifully situated not far from the rise of the river Trent, in one of the most charming parts of Staffordshire. Its nearest town is Newcastle-under-Lyme, closely adjacent to the most important centre of British industry, the Pottery district, rendered famous in the world of commerce by its vast productions, which supply every civilised country, and in the world of Art by the "things of beauty" produced by its matchless artists, and which will literally remain a "joy for ever," in whatever place they may be preserved.

The history of Trentham is not one that requires much attention, for, unlike other places we have described, it has had no stirring historical incidents connected with it, and its story is therefore one of peace. Its vicissitudes have not been unpleasant ones—not one scene of rapine or war or murder being recorded in its annals; and it has become the "home"—literally the most charming and comfortable of English homes—of one of our greatest nobles, where domestic comforts take the place of state and ceremony, and homelike surroundings supplant unmeaning grandeur.

Trentham monastery was, it is stated, founded by Ethelred, who succeeded his brother Wulphere, as King of Mercia, in 675, and who induced his niece Werburgh (daughter of Wulphere) "to leave the religious house at Ely, where she was abbess, to superintend the nunnery he had built at Trentham, as well as other similar religious foundations in Mercia, viz. Hanbury, near Burton-on-Trent; Repton (the capital of the Mercian kingdom), in Derbyshire; and Weedon, in Northamptonshire." Werburgh died at Trentham, after leading a long and pious and eminently useful life, and, being shortly afterwards canonised, became one of the most celebrated of Anglo-Saxon saints. It is supposed that the original site of St. Werburgh's nunnery was at Hanchurch, about a mile from Trentham, where the site is marked by some venerable yews of great antiquity, which still form three sides of a square. It was called Tricengham, and is by that name described by Tanner, Dugdale, and others.

There is no record for the next four hundred years; but in Domesday a priest is mentioned there. In the time of William Rufus (1027 to 1100), the priory having been restored or rebuilt by the Earl of Chester, "the prior and canons entered upon Trentham by a deed of gift from Hugh, first Earl of Chester; and a deed of institution by Roger de Clinton, Bishop of Lichfield (1139) describes John, the prior, as instituted to the priory of Trentham and its appendages, on the presentation of the Empress Maude, at a synod held at Lichfield." The building appears to have been continued by the fourth Earl of Chester, as



The South Front, from the Italian Gardens.

the charter, commonly known as the deed of "Restoration," is that of Randle, the fourth Earl (about 1152). It is the remains of this building which has furnished the fine Norman pillars of the present church. In 1162 the church of Sutton-en-le-Felde, in Derbyshire, was given to Trentham by Ralph de Boscherville. The chapelries of Whitmore and Newcastle also belonged to it; and soon after this date Hugh Kyveliok, Earl of Chester, gave to it the church of Bettesford. In the next century Clayton Griffith became an appanage of the priory, as did Over-Elkiston. In 1321 the advowson was claimed by the Earl of Lancaster, who

instituted a prior (Richard of Dilhorne), whose election was afterwards confirmed by the king.

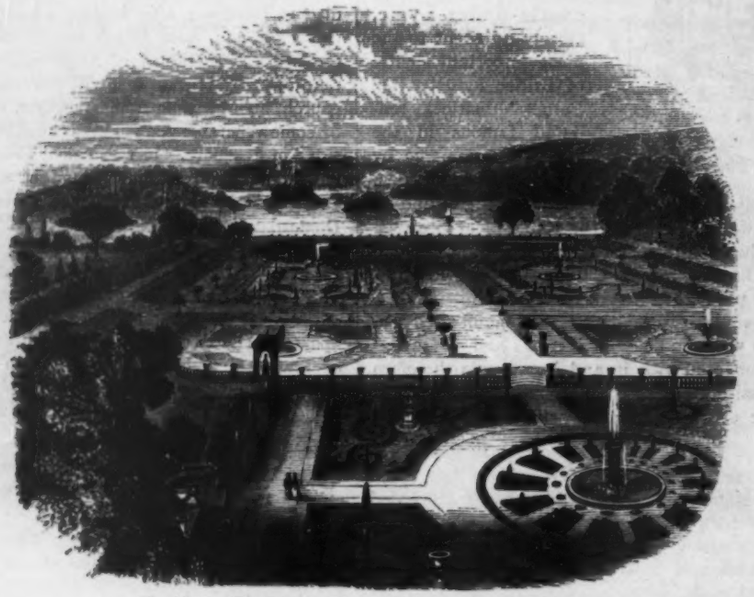
Early in the reign of Henry VI. the priory obtained from the king in very express terms a confirmation and enlargement of former grants. After reciting the original deeds of gift of Henry II. and Randolph, Earl of Chester, the king bestows on "my Canons of Trentham" "Crofts for cultivation, and all other lands belonging to the manor (*in malo territoris*), and the two moores on either side of the villiage between the wood and the river of Trentham for the purpose of being made into meadow land for the maintenance of the brotherhood and of the hospitalities of the house. . . . . And forbid any man to sue them at law in opposition to this deed, except in my own court." Given at Dover, 23rd of May, 6th Henry VI. In the latter part of this deed the prior is described as abbot. The "*territorium*" which was to be taken into cultivation appears to have been the land extending from the King's wood and the High Greaves, and North wood down to the river. The field lying on the sloping ground between the farmhouse of Northwood and the river is still called the "Prior's More."

After the dissolution of the monasteries in 1531, the Priory of Trentham (whose last prior was Thomas Bradwell, who was elected 22nd Henry VIII., and held office at the time, and whose annual value was returned at £106 2s. 9d. clear) was granted, in 1539, to Charles Brandon, Duke of Suffolk, brother-in-law to Henry VIII., and afterwards came into the possession of the Levesons, a Staffordshire family of great antiquity seated at Willenhall. Nicholas Leveson, Lord Mayor of London, died in the year that Trentham was granted to the Duke of Suffolk. His great-grandson, Sir John Leveson, left two daughters only, his co-heiresses, one of whom, Frances, by marrying Sir Thomas Gower of Sittenham, carried Trentham and other extensive possessions into this ancient Yorkshire family, which dates from the Conquest.

Sir Richard Leveson was distinguished as a naval commander. He is considered to be the subject of the fine old plaintive ballad "The Spanish Lady's Love," which relates to the woes of a captive maid, "by birth and parentage of high degree," at being about to be separated for ever from her detainer—

"Full woe is me!
Oh, let me still sustain this kind captivity!
* * *
My heart in prison still remains with thee!"

for he accompanied the Earl of Nottingham in his expedition against Cadiz when he was twenty-seven years of age. He was married to the daughter of this famous earl, who was Lord High Admiral and Commander-in-Chief of the Fleet which defeated the Armada. Sir Richard Leveson, who was in this engagement, was, in 1601, made Vice-Admiral, and died in 1605. In the collegiate church at Wolverhampton was formerly a "stately monument in black marble erected to his memory, by which were two brass plates, the one inscribed with the chief



The Upper Terrace Garden, Italian Garden, and Lake.

events of his life, registered at length in Latin," and the other in English, erected by Sir Richard Leveson. It was executed by Le Sueur for £300; the original contract being still preserved at Trentham. During the civil wars "this bronze effigy was ordered by the Committee of Sequestrations at Stafford to be taken away and cast into cannon; but by the timely interposition of Lady Leveson, the admiral's widow, it was redeemed for a sum of money, and deposited in Lilleshall church till the strife was over. The marble monument being destroyed, it now occupies a niche in the church at Wolverhampton," and a copy is preserved in a recess in the courtyard at Trentham.

The Sir Richard Leveson who built the old hall at Trentham in 1633 (two views of which are given in Plot), died in 1661. His widow, Lady Katharine Leveson (daughter of Robert Duke of Northumberland and Lady Alice Dudley), was a great benefactress to the parish. She died at Trentham in 1674, and was buried at Lilleshall; her charities were almost boundless. Sir Richard Leveson dying without issue, the Trentham estates passed to his sister and co-heiress, who had married Sir Thomas Gower, and in the Gower family they have remained to this day. Sir William Leveson Gower, his second son, who inherited the estates on the deaths of his elder brother and nephew, married Lady Jane Granville, eldest daughter of the Earl of Bath, by whom he had issue, with others, Sir John Leveson Gower, who, in 1703, was created Baron Gower of Sittenham. He married Catherine, daughter of the first Duke of Rutland, by whom he had four sons and two daughters. The eldest of these sons, John, was in 1746 advanced to the dignity of Viscount Trentham and Earl Gower. He was married three times: first, to Evelyn, daughter of the Duke of Kingston, by whom he had four sons and seven daughters; secondly, Penelope, daughter of Sir John Stonehouse, by whom he had one daughter; and, third, to Lady Mary Tufton, daughter of the Earl of Thanet, by whom he had three sons and one daughter, one of whom was the famed Admiral John Leveson Gower. His lordship was succeeded by his third son by his first wife, Granville Leveson Gower, who in 1786 was raised to the dignity of Marquis of Stafford. He married three times: first, Elizabeth Fazakerly, by whom he

had a son, who died in infancy; second, Lady Louisa Egerton, daughter of the first Duke of Bridgwater, by whom he had issue a son, George Granville, who succeeded him, and three daughters (Lady Louisa, married to Sir Archibald Macdonald; Lady Caroline, married to Frederick, Earl of Carlisle; and Lady Anne, married to Edward Vernon Harcourt, Archbishop of York); third, Lady Susan Stewart, daughter of the Earl of Galloway, by whom he had issue, one son, Granville Leveson Gower, created Baron Leveson of Stone, and Viscount and Earl Granville (who married Lady Harriet Elizabeth Cavendish, daughter of the fifth Duke of Devonshire, and was father of the present eminent statesman Earl Granville), and three daughters, viz. Lady Georgiana Augusta, married to the Earl of St. Germains; Lady Charlotte Sophia, married to the Duke of Beaufort; and Lady Susanna, married to the Earl of Harrowby. The marquis, who held many important public offices, died in 1803, and was succeeded by his eldest son,

George Granville Leveson Gower, as second Marquis of Stafford. This nobleman married, in 1785, Elizabeth, Countess of Sutherland and Baroness Strathnaver (a title dating from 1228), and was, in 1833, advanced to the dignity of Duke of Sutherland. His grace, who had been called to the Upper House during his father's lifetime as Baron Gower, became heir to the Duke of Bridgwater, and thus added immense wealth to the family property. He had surviving issue, two sons, viz. George Granville, by whom he was succeeded, and Lord Francis, who took the name and arms of Egerton, by sign-manual, in 1833, and was raised to the peerage as Earl of Ellesmere in 1846 (he married Harriet Catherine, eldest daughter of Charles Greville, Esq., by whom he had issue, with others, the second Earl of Ellesmere, and Admiral Egerton, who married Lady Louisa Cavendish, daughter of the present Duke of Devonshire); and two daughters, viz. Lady Charlotte Sophia, married to the Duke of Norfolk; and Lady Elizabeth Mary, married to Richard, Marquis of Westminster, father of the present Duke of Westminster.

A noble colossal bronze statue of the duke (who died in 1833), the figure being fifteen feet in height, and placed on a lofty column on Tittensor Hill (called "Monument Hill"), forms a conspicuous object against the sky from the house and gardens of Trentham. It is one of Chantrey's masterpieces of Art, and bears the following appropriate inscription:—

IN LASTING MEMORIAL OF
GEORGE GRANVILLE,
DUKE OF SUTHERLAND, MARQUIS OF STAFFORD, K.G.
AN UPRIGHT AND PATRIOTIC NOBLEMAN,
A JUDICIOUS, KIND, AND LIBERAL LANDLORD;
WHO IDENTIFIED THE IMPROVEMENT OF HIS VAST ESTATES WITH
THE PROSPERITY OF ALL WHO CULTIVATED THEM;
A PUBLIC YET UNOSTENTATIOUS BENEFACTOR,
WHO, WHILE HE PROVIDED USEFUL EMPLOYMENT
FOR THE ACTIVE LABOURER,
OPENED WIDE HIS HAND TO THE DISTRESSES OF THE WIDOW,
THE SICK, AND THE TRAVELLER;
A MOURNING AND GRATEFUL TENANTRY,
UNITING WITH THE INHABITANTS OF THE NEIGHBOURHOOD,
ERECTED THIS PILLAR A.D. MDCCCXXXIV.



Trentham, from Monument Hill, Tittensor.

George Granville Leveson Gower, second Duke of Sutherland, was called to the Upper House, during his father's lifetime, as Baron Gower. He was born in 1786, and married, in 1823, the Lady Harriet Elizabeth Georgiana Howard, daughter of the Earl of Carlisle, and Mistress of the Robes to Her present Most Gracious Majesty. By this happy union his grace had issue four sons and seven daughters. Among these were, the present Duke of Sutherland, of whom more presently; Lord Albert Sutherland Leveson Gower, who married, in 1872, a daughter of Sir Thomas Nevill Abdy, Bart., and died in 1874, leaving issue one infant; Lord Ronald Charles Leveson Gower, late M.P. for Sutherland; Lady Elizabeth Georgiana, married, in 1844, to the present Duke of Argyll, and is mother of the Marquis of Lorne; Lady Evelyn, married to Lord Blantyre; Lady Caroline, married to the Duke of Leinster; and Lady Constance Gertrude, married to the present Duke of Westminster. His Grace the Duke of Sutherland died in 1861, aged seventy-four, and was buried in the mausoleum at Trentham. He was a man of liberal, kindly, gentle, and benevolent disposition, and was beloved by people of every class; indeed, such was the affectionate attachment of his tenants, that after his death they erected statues to his memory on most of his estates.

The Duchess, whose refined taste, attachment to Art, amiability of disposition, winning manners, and energetic character were beyond praise, died in 1868, and was also buried in the mausoleum at Trentham. She was Mistress of the Robes to the Queen, by whom she was esteemed as a beloved friend. To her pure taste Trentham owes many of its most attractive features, and had she lived to carry out the full bent of her inclination much more would have been accomplished. A chastely beautiful altar-tomb, with a recumbent effigy of the duchess, by Noble, has been erected in Trentham Church, and is one of the highest and purest achievements of sculptural Art. "Recurring to the monument in Trentham Church," says the Rev. Prebendary Edwards, "it tells us though in silence, of a rare combination of affection, thought, and artistic skill in all who have been engaged upon it. It could not have been confided to better hands than Mr. Noble's, who, as sculptor, has had his heart in his work.

Resting in calm and the deepest repose, as between life and death, the figure recals with wonderful truth the beauty of feature and gentleness of expression of her whom it represents." The monument is placed at the east end of the south aisle, and the sculptor has been happy in finding a spot for his marble where the light of a south window falls on the countenance of the figure on the tomb beneath. The floor is laid with encaustic tiles, bearing the arms of the family and the initials of the deceased. It bears the following inscription, written by Mr. Gladstone:—

HENRIETTÆ DUCISSÆ DE SUTHERLAND
FIDO MARMORE DESCRIPTA EFFIGIES
EJUS CARISSIMA IMAGO
NUNQUAM NON VIDEBITUR INTER SUOS MORARI
QUIPPE QUAE ET MULTUM ET A MULTIS AMATA
HAUD SCIAS AN NON MAGIS IPSA AMAVERIT
EGREGIA MENTIS ET FORMÆ DOTIBUS
GNATA SOROR UXOR MATER PARENS
ABSOLUTISSIMA
HABUIT INSUPER E CORDIS BENEVOLENTIA
QUOD IN AMICOS LARGE DIMANARET
DULCEDINUM ET DELICIARUM OMNIA
QUEIS FRUI DATUM EST HOMINIBUS
ILLI CARPERE DIUTIUS LICUIT
ILLI QUOD RIRIUS CIRCA SE DIFFUNDERE
SUB EXTREMUM VITÆ SPATIUM
ETIAM IN DOLORIBUS SPECTATA
NUSQUAM MEDIOCREM SE PRÆBUIT
DENIQUE DEI OPT. MAX. CONSILIUM LIBENTER AMPLEXA
ET USQUE AD FINEM SINE MOLLITIE TENERRIMA
TRANQUILLE IN CHRISTO OBDORMIVIT
LONDONI XXVII DIE OCTOBRIS
ANNO REDEMPTORIS MDCCCLXVIII

Besides this and other inscriptions, at the head of the tomb we read—

"IN TE MISERICORDIÆ IN TE PIETADE
IN TE BENEFICENZA IN TE S'ADUNA
QUANTUNQUE IN CREATURA É DI BONTADE;"

and at the base, "In memoriam Matris," the following:—"This monument to the beloved memory of Harriet, Duchess of Sutherland, wife of George Granville, 2nd Duke of Sutherland, is erected, in the church which they rebuilt, as a loving tribute to her spotless life, A.D. mdccclxxi." It was erected by her son, Lord Ronald Charles Sutherland Leveson Gower, and a brass plate near it thus records the fact:—"The erection of the monument to our mother has been the thought and the act of my brother Ronald. I only share with him in the love and reverence which prompted it. SUTHERLAND, 1871."



Sir Richard Leveson, Courtyard.

The present noble peer, George Granville William Sutherland-Leveson-Gower, third Duke of Sutherland, Marquis of Stafford, Earl Gower, Viscount Trentham, Baron Gower of Sittenham, in the peerage of the United Kingdom; Earl of Sutherland and Lord Strathnaver in the peerage of Scotland; Knight of the Garter and a Baronet; Lord-Lieutenant of Cromartie and of Sutherland, was born December 19th, 1828, and succeeded his father in his titles and estates in 1861, having previously sat (as Marquis of Stafford) as M.P. for Sutherland from 1852 to 1861. He married in 1849 Anne (born 1829), daughter and only child of John Hay Mackenzie, Esq., created in her own right, in 1861, Countess of Cromartie, Viscountess Tarbat, Baroness Castle-Avon, and Baroness McLeod, all in the peerage of the United



The South Front, with Grecian Temple.

Kingdom, with remainder to her eldest surviving son. By this lady the duke has issue, living, two sons and two daughters. These are, Cromartie Sutherland Leveson Gower, Marquis of Stafford, M.P. for Sutherlandshire (heir to the dukedom), who was born in 1851, educated at Eton, and is in the Life Guards; Francis Sutherland Leveson Gower, Viscount Tarbat (heir to the earldom of Cromartie), born in 1852; the Lady Florence, born in 1855; and the Lady Alexandra, born in 1866. His grace is patron of thirteen livings—viz. Trentham, Blurton, Sheriff Hales, Hanford, Barlaston and Normacott in Staffordshire; and Donnington-Wood, Pains-Lane, Kinnersley, Lilleshall, Longdon-upon-Terne, Ketley, and Donington in Shropshire.

The arms of the Duke of Sutherland are—quarterly, 1 and 4, barry of eight, *argent* and *gules*, a cross fleury, *sable*, for Gower; 2, *azure*, three laurel-leaves, *or*, for Leveson; 3, *gules*, three mullets, *or*, within a bordure, *or*, charged with a double tressure flory counter-flory, *gules*, for Sutherland. Crests—1st, a goat's head erased, *ermine*, for Leveson; 2nd, a wolf passant, *argent*, collared and lined, *or*, for Gower; 3rd, a cat-a-mountain, *proper*, for Sutherland. Supporters—dexter, a wolf (locally called a "gower"), *argent*, collared and lined, *or*; sinister, a savage, wreathed about the temples and loins with laurel, holding in his dexter hand a club, resting on his shoulder, all *proper*, and supporting with his sinister hand an antique shield, charged with the arms of the ancient family of Sutherland in proper blazonry. Motto, "Frangas non flectes" (You may break, but shall not bend me). The principal seats of the Duke are—Trentham, Staffordshire; Dunrobin Castle, Golspie, Scotland (which we hope to illustrate shortly); Lilleshall, Shropshire; Loch Inver House, Sutherland; House of Tongue, Sutherland; Tarbat House, Ross-shire; Castle Leod, Dingwall; and Stafford House, St. James's, London.

The old hall at Trentham, previously referred to, and which was usually called "Trentham Priory," through having been built on the foundations of that religious house, was altered and enlarged, and in the main rebuilt, by the second duke. The work was entrusted to Sir Charles Barry, and was commenced in 1834, and carried out at a cost of about £150,000. It had, however, previously undergone much alteration at the hands of Mr. Tatham, who endeavoured to approximate it, in appearance, to the old Buckingham Palace.

(To be continued.)

THE WESTMINSTER FRESCOES.

NEARLY thirty years have now elapsed since the exhibition of cartoons suitable for execution in fresco took place in Westminster Hall. Its result was that nine of our principal artists received commissions to execute works in that manner in the Houses of Parliament. Much valuable time was wasted in experiments, and the present state of the pictures which were carried out shows—to say the least—that the method of working was imperfectly understood. It is probable that attention was not sufficiently paid to the state of the walls, for the greatest enemy to a fresco is damp. Maclise was right in advocating the use of lath as a background and preservative against damp, for Orcagna (*c.* 1390), who painted, let it be remembered, the first *real* frescoes in the Campo Santo at Pisa, used it for his 'Trionfo della Morte' in that place. Linen saturated with wax was often used for the same purpose.

Then as to colours. Mr. F. Wright, who was engaged by the Artists' Committee in 1871 to report upon the condition of the frescoes, considered that the yellow ochre, which has been so largely employed, is itself a bad preparation, and also injures other pigments. He thought that *terra verte* used in the ground did not amalgamate with the *intonaco*, and that there were grave objections to the use of limewhite.

Mr. Dyce believed the dark sand from the river Larne, in Yorkshire, would give a tint he desired for the ground of one of his frescoes. Before using it he fortunately submitted a specimen to Professor Hoffmann for analysis, on which it was found that it contained iron pyrites in considerable quantity, and its employment would have probably soon caused destruction to the picture. Sir R. Murchison, in the eleventh report of the Fine Arts Commissioners (1858), says that river-sands generally "contain impurities and oxidisable substances which would be sure to affect the *intonaco*. The analysis of the old Paduan frescoes of Giotto shows that there was scarcely a trace of iron in the Italian mixture, which was, I dare say, made up of the purest silicious sand which could be procured, with one of the crystalline limestones or pure marbles of the country, nearly all of which contain some magnesia. The sculptors may aid the painters, and the *rejectamenta* of the former may prove the best possible material for mixing up with the pure white sand, for it is highly charged with carbonic acid." The German painter Cornelius, who visited London in 1841, and gave Sir C. Eastlake important information on fresco-painting, considers that three years' interval between the preparation of the wall and application of the *intonaco* is not too much to allow. We allude, of course, to the rough coating which is placed on the wall to receive the *intonaco*. Before the latter, indeed, the Italians often use two coats, which they call *rinzaffato* and *arriciato*.

Added to badly-prepared walls, questionable colours, and novelty of method, we have the disintegrating effects of London air charged with noxious substances. With these causes combined, is it remarkable that the greater number of the executed frescoes in the Palace of Westminster are either hopeless wrecks or are exhibiting symptoms of decay. Something was obliged to be done, and in 1867 Dr. Percy suggested that they should be coated with paraffin dissolved in benzole, to which treatment accordingly those in the Queen's Robing Room were subjected five years afterwards.* But though that method of preserving is said to have been successful, those in the Peers' and Commons' corridors have been covered with glass, which utterly destroys the effect that decay had left.

It must be understood that the above refers to *real* frescoes at Westminster, and not to the 'Waterloo' and 'Nelson' of Maclise, or the 'Moses' of Herbert, executed in another manner. With proper materials and favourable atmospheric conditions, a real† fresco—that is, a water-colour painting executed on a freshly-plastered wall—will last as long as the wall itself. In a large composition only so much of the wall is prepared as the artist can paint while the plaster is wet. Hence a fresco may be known by the joins or junctions of the portions of the plaster. A careful artist accommodates these to the draperies or other parts of the picture, so that they shall be as little apparent as possible. A fresco cannot be retouched. If Leonardo da Vinci had used fresco for his 'Cenacolo' in the refectory of the Convent of Santa Maria delle Grazie, at Milan, it would have been in as good a state as the fresco of the Crucifixion by Montorfano (dated 1495), in the same apartment. Instead of that, upon a badly-built wall, a ground impregnated with mastic or pitch was placed, and covered with white lead. He then painted the picture in *oil-colours*, and it soon began to decay. In 1642 Scanelli saw it, and observed that it was *difficult to discover the subject*.

This method—fresco—did not satisfy the artists at Munich, who, under the munificent patronage of the late King of Bavaria, revived the art of mural decoration; and in 1825 Professor Fuchs, of Munich, gave to the world his discovery of a new process, called stereochromy, or water-glass. Most of the large frescoes familiar to every visitor to Munich—the works of Kaulbach and

* We believe this process was first advocated by Herr Vohl, and H. Hohe employed it successfully on the frescoes of the church of Schwarzrheindorf, near Bonn.

† The Italians employ the term *buon-fresco*, in distinction to *fresco-secco*—the dry process.

others in the entrance-hall of the new Museum,* and on the exterior of the new *Pinacothek*, for example—are in this process. As this method was adopted by Maclise and Herbert at Westminster, and the painful question of the probable durability of their great works has recently been discussed in the public prints, a description of the process may be interesting to our readers. The wall is prepared as if for a fresco, with this important difference, that the *intonaco*, or ground, of the whole is laid on before the picture is commenced, and so the joins of a fresco are avoided. The colours are mixed with distilled water only, and then each portion finished is "fixed" with a solution of silicate of potash—the water-glass—applied by a syringe constructed for the purpose.

Professor Church, in a paper on "Chemical Aids to Art" in the *Intellectual Observer*, July, 1867, thus describes the method: "The plastered wall is partially saturated with a weak solution of the double silicate of potash (made by boiling calcined flints, which have been *étonné* in cold water, with caustic potash under pressure); the wall is allowed to dry, and then the painting is commenced. Ordinary fresco colours are employed, but the only white to be used is zinc white. Some colours, those which are affected by alkalis, cannot, however, be used with success. Among these the chrome yellows, the lakes, several of the madder colours, and all the copper and arsenical greens are inadmissible. All colours, on the other hand, which are not acted upon by alkalis, such as vermilion, smalt and chrome green, with the yellows and reds made from iron oxides and ivory black, with burnt siena, burnt umber, and similar preparations, may all be fixed to the prepared wall-surface without injury."

When Maclise had completed the cartoon for the 'Meeting of Blücher and Wellington,'† in July, 1859, he thought it would be better to paint it in oils on canvas. The Prince Consort, however, wrote to Sir C. Eastlake: "The spot which is to be decorated by painting absolutely requires monumental treatment; and feeling this, the commissioners selected the style of fresco. . . . . If Mr. Maclise feels disgusted at the dry and rigid materials for his production, and longs for oil, it is because he feels pain in the struggle to have cast away the peculiar means of producing effects in finishing up minute details, in which he knows he excels. But a grand historical work requires the sacrifice of these details; and fresco is a protection to Mr. Maclise against himself, and insures his rising by his work to a height as an artist which he cannot himself comprehend as yet." The Prince gave Maclise Professor Fuch's pamphlet on stereochromy, and the latter agreed to go to Berlin, in which place, as well as at Munich, important works had been executed in the process. After working in the method for a year and a half, Maclise wrote:—"I do not find that the hardened surface of the plaster wall prevents either the colours from being sucked instantly dry, or the water-glass from being imbibed, even where the wall is smoothest. *The wall in question (that of the 'Wellington' fresco) has been, unfortunately, prepared carelessly, and exhibits every variety of bad plastering. Discolouration is here and there very apparent over the whole surface of the wall, arising from unequal distribution of sand with the lime.*" Before the completion of the 'Death of Nelson,'—begun February, 1863, and finished December, 1864—he saw the bane of water-glass, the efflorescence or "bloom" appearing on the 'Wellington.'

Mr. T. J. Gullick (*Times*, Jan. 16, 1875), says that Maclise had become so alarmed by its appearance that he resolved to apply only so small a quantity of the solution, that it seemed to Mr. Gullick impossible it should perform the function of a protective varnish, the one great recommendation of water-glass, and without which the process is as untrustworthy in this climate as common distemper. We observe in O'Driscoll's "Memoir" a letter from the artist to Mr. Stephens, in which he says: "That kind of efflorescence or bloom that occurs on the surface of every kind of glass has appeared in parts of the first picture. A great authority, Dr. Hoffmann, told me that such is only a proof of its indelibility. I confess I received the news with little satisfaction. But even if this kind of chill were uniform, I do not think it would degrade the work. But what method of painting could bear up against the climate of that hall? Long drippings of moisture fall over the surface of the paintings at one time, and at another a full focus of blazing sunshine from eight emblazoned windows falls upon them."

We turn to Professor Church's remarks in the paper before quoted for an explanation as to the remedy for this appearance: "Any soluble efflorescence may be removed by a thorough washing of the surface with hot distilled water; indeed, this treatment is in all cases desirable. Another kind of efflorescence also occasionally makes its appearance. This latter substance is, unfortunately, insoluble in water and all usual solvents, and can scarcely be removed even by mechanical means. It consists chiefly of an insoluble silicate, and seems to arise from an insufficiency of alkali in the water-glass used. For it is a great mistake to suppose that the excess of potash in the original silicate can be safely removed, as some chymists have recommended, by the addition to it of gelatinous silica or of a diluted solution of silica; indeed, the introduction of a small quantity of caustic potash to the diluted medium is often desirable."

Early this year a committee, consisting of Sir W. Boxall, R.A., Mr. Richmond, R.A., Mr. E. M. Ward, R.A., and Mr. Watts, R.A., presided over by Lord Hardinge, considered the question of the removal of this efflorescence. Mr. Richmond undertook to superintend the process, which simply consists, according to the *Times*, of dabbing with dry leather pads and silk handkerchiefs, and occasionally with dry brushes. Now, whether the bloom on these pictures is the first or second kind described by Professor Church, the fact stares us in the face that Herr Kaulbach and other German mural-painters abandoned the process after ample trial. This fact is noticed in the *Dingler's Polytechnisches* journal, quoted in the *Builder*, December 29, 1866. The cause of the bloom is so ably stated that we draw the attention of our readers to it:—"If we consider attentively the composition, the properties, and the reaction of soluble glass upon a substance containing lime, we observe that this glass, being a composition of silicic acid with an alkali (soda or potash), exerts a powerful alkaline reaction, and is decomposed, in contact with the calcareous salts, so as to form a silicate of lime, leaving a certain quantity of alkali at liberty, which afterwards combines with the carbonic acid of the air. If, then, a fresco-painting be coated with silicate of potash, this alkali becomes free, attracts the carbonic acid of the atmosphere, and forms a salt, which even in a neutral state is deliquescent, and renders the wall damp. After a lapse, however, of some time, this salt, having absorbed a fresh quantity of carbonic acid, is changed into the bicarbonate of potash, which no longer absorbs the humidity of the air, effloresces in minute crystals, and separates from the wall. The thin coating of silicate of lime, with an excess of acid, soon crystallises and scales off, taking with it a portion of the colour. It is only at first that the water-glass consolidates the frescoes, afterwards its tendency is more and more to destroy the painting. The successive effects can be observed in the church of St. Gercon, at Cologne." We must confess not to share the belief of those who consider that the periodical removal of the efflorescence leaves the picture in the same state as before.

Considering the loss of Art-force at Westminster, we think it would have been better to have executed the works in oil on canvas or prepared cloth, until experiments could have been made concerning the preparation of wall, suitable colours, and treatment; as it is, we have purchased our knowledge—or rather our lack of knowledge—of mural-painting at a terribly dear rate.

JOHN PIGGOT.

* Kaulbach, director of the Munich Academy, died early last year at the age of sixty-nine. He was a pupil of Cornelius at the Academy of Düsseldorf, and assisted him in many of his frescoes. His most important works are frescoes in the palace of King Ludwig, the 'Hunnenschlacht' (Battle of the Huns), and the 'Destruction of Jerusalem.' He rivals the other German mural painters in harmonious colouring.

† It has been stated that this interview never took place; on the authority of O'Driscoll's "Memoir of Daniel Maclise" (1871), we are glad to contradict the statement. General Nostitz wrote to Maclise that, having been "personal aide-de-camp to Blücher throughout the campaign of 1813-15, he was able to assert positively that the two generals congratulated each other there on the brilliant victory achieved by them, and concerted measures for the pursuit of the enemy during the night."

NOTES FROM ABROAD.

ANTWERP.—The world of Art, which has followed with such deep attention the erection of the New Opera House at Paris, will find another similar subject of interest in the structure now in contemplation, as a fitting museum for the collections, both old and modern, by which that goodly, olden town of Antwerp has been enriched. It seems to have been the conclusion of all parties in that quarter that such a step was unequivocally expedient. The meanness of the premises about to be superseded has been a painfully obvious fact, aggravated by the apprehension of their assured exposure to the chance visitations of fire. We find this topic treated with great zeal and intelligence in that excellent hebdomadal *La Federation Artistique*, in which the progress of opinion, on so honourable an undertaking, and among all classes, is traced with the firmness and fervour of a warm partisan. The municipality of Antwerp has most honourably distinguished itself, by the liberality of a vote of two millions of francs, or eighty thousand pounds, for the realisation of the contemplated structure. To such a lead the Belgian Government cannot fail to present a sterling sequence. Strong petitions have urged it in that direction. The expensive nature of land whereon to erect this national monument has given rise to a curious question of law. It appears that close to the town extends a piece of ground, entitled *La Pepinière*, or nursery for young trees, which was bequeathed by a prefect of imperial times to Antwerp for ever and a day, with the condition annexed that no street for human habitation should be erected upon this healthful sod, nor should any portion of it be disposed of in the way of property to any individual. It so happens that here would be found the most appropriate *locale* for a noble national building; and there would seem to be no hostility to its being so applied, provided the law put not in a *veto*. On this point it is argued that here would not be either obstructing street or slicing for individual advantage. On the other hand, usage of a portion of the *Pepinière* for the purpose in hand would, in very truth, harmonise with the essential purposes of the testator, M. d'Herboville—the health and well-being of the citizens of Antwerp. Let us hope that Art and Law will be found auspiciously and happily to concur in this critical dilemma; if so, there will be a plenary pilgrimage of *externes* to contemplate the glorious plants which will enrich the *Pepinière* of Antwerp.

DRESDEN.—The Royal Gallery has been considerably enriched during the year 1874. Among other valuable canvases which it has acquired are choice masterpieces of Cuyp, Andrea del Castagno, Antonello di Messina, &c. It has had a dozen gifts of this valuable kind. Its collection of original sketches and engravings has been replenished in still higher proportion during the last two years' transit. As to antique objects of *virtù*, it has increased them by 112 vases of more than ordinary value. All lovers of Fine Art feel interested in cheering news of this kind from the Saxon capital.

MELBOURNE.—This thriving city has laid the foundation of what promises to be an excellent National Gallery; several very excellent pictures having been already secured for it, chiefly by purchase: for example, 'A Question of Propriety,' the picture by E. Long known to many of our readers by being exhibited in the Royal Academy in 1871; 'The Weald of Kent,' by S. Bough, A.R.S.A.; 'Psyche aux Enfers,' by E. Hillemacher, presented to the gallery by Mr. Gustave Curcier; 'River-mill and Farm,' a commission given to F. R. Lee, R.A.; 'Checkmate,' by C. M. Webb. It is intended to issue photographs of all the works in the gallery, and to publish them, with suitable descriptions, in serial numbers, at a moderate charge. The above subjects form the first part, which we have had an opportunity of examining: the photographs are remarkably good, and the letterpress, by Mr. Marcus Clarke, Secretary to the Trustees, is quite to the purpose.

PARIS.—The Fine Arts Department in France seems to sympathise, in unsettled disorder, with that of politics. This is strikingly illustrated by the untowardly ill-reception of various important propositions submitted to his constituency by the new *Directeur des Beaux Arts*, the Marquis de Chennevières. The most prominent of these was the reorganisation of the artistic body, in reference to the management of the great annual exhibitions. This was all but completely republican: it was not relished, and has not been accepted. Then a vast enterprise of Art was proffered, emulating the doings of Michael Angelo and Raphael in St. Peter's, the internal ornamentation of the Church of St. Geneviève. Artists to whom parts were assigned in this sacred epic of painting declined the honour in significant abruptness, and a painful pause has ensued. A third operation, of ample verge and room enough for mustering together in Paris a striking reunion of the masterpieces from the museums of all France, was zealously undertaken. It was to have attracted a vast gathering from the four quarters of the civilised world, and to have realised a plenary *bonus* for sustaining provincial schools. Municipal jealousy was too strong for this appeal: it had the fate of a rejected crusade. A small and seemingly conciliating measure was not more fortunate than these great failures. A special Roman prize was tendered to the artist, not above thirty years of age, who should be found, by a jury, to have contributed the best picture to the great annual exhibition in the *Palais de l'Industrie*. So inexpedient did this appear—perhaps it was thought that at a crisis in his career, when an artist had given proof that he had accomplished his scholarship, and was entering successfully upon his professional struggles, he should not be beckoned from his field of contention and further merged in educational seclusion—that a jury could not be found to make selection and award the exiling medal, and the Director had to assume a prerogative and himself nominate the winner. A new measure is now in hand with M. De Chennevières, upon which extern influence can have but little effect, and which it is sincerely to be hoped he may prove successful—namely, the cultivation of the Mosaic Art. The ordinance to that effect has been issued, and the work is to be carried out in connection with the Sèvres establishment. It is well that the practice of so refined a mechanism as this, by which, apart from its own piquant interest in works of miniature ornamentation, the finest masterpieces of Art may be successfully embodied in an ever-enduring medium, should be cultivated, *con amore*, beyond the borders of Italy. Indeed, we learn from the *Chronique des Beaux Arts* that France has already been initiated into this process—under, too, such auspices as ought to have given it full success. It made its appearance in the Bonaparte Consulship, and was, with a fresh impetus, carried on under the Imperial dispensation. Napoleon would seem to have taken it into especial favour, as a means of giving an appropriate employment to deaf and dumb persons, who, having the feeling and faculty which it requires, were happy to devote themselves to its accomplishment. Its management was entrusted to an Italian named Bellini, and the names of Denon and Montalivet are connected with its development. The tremendous troubles which preceded the downfall of Napoleon naturally affected it most seriously. Bellini had to complain of an ill-conditioned exchequer, and more especially of want of funds to finish his copy of the Emperor's portrait by Gérard. The progress of this new experiment will be a subject of much interest among the lovers of Art.—A very short time has enabled us to note the result of the important experiment made, by the *Directeur des Beaux Arts*, to collect pictures from the provincial museums for exhibition in Paris, as stated in our last month's Journal. The project has proved a failure. Ten out of twenty-five municipalities declined the invitation to risk their works.

OBITUARY.

JEAN BAPTISTE CAMILLE COROT.

FRANCE has lost two of her greatest landscape-painters within the first two months of the year: the death of Millet in January has been followed by that of Corot, on the 22nd of February. Corot was born in Paris on the 29th of July, 1796, and consequently had nearly reached the eightieth year of his age.

He was born of parents in comparatively humble condition, and, after completing an education such as boys of his time and position of life usually received, was placed in the shop of a draper in the Rue St. Honoré. His parents did all in their power to deter him from following a determined predilection for the life of an artist, and succeeded in keeping him at the shop-counter till about the year 1822, when he released himself from the ungenial occupation, and entered the studio of M. Michallon, which he subsequently quitted, and became a pupil of Victor Bertin. Afterwards he went to Italy, where he remained several years, studying diligently. Yet it cannot be said that Corot was the follower of any master; he looked at nature with his own eyes, and copied her in a manner peculiar to himself—one which was both original and attractive to those who were not wedded to the old style of landscape-painting: he became the founder of a school which has numbered among its disciples such artists as Theodore Rousseau, Troyon, Diaz, and others.

Corot was a poet, and his canvases are the expression of ideas refined almost to sentimentality, full of fancy and imagination, yet, till somewhat late in life, wanting in that delicacy of execution which seems almost essential to the appropriateness of his subjects—moonlight scenes, peaceful sunsets, and cool, grey mornings. Opinions have always differed as to the merits of his pictures, some writers speaking of them as indicating the highest poetic genius, others bearing testimony to their beauty, yet refusing to accord to them the elevated position assigned to them by others. In our notice of his works hung in the Paris International Exhibition of 1867, we wrote:—"His pictures are avowedly wanting in detailed truth and sharpness of touch; their real merit lies in an intelligent insight into nature, the grasp of the subject as a whole, with a certain power in handling; all qualities which certain French landscapists nowadays affect."

Since his first appearance as an exhibitor, in 1827, with two Italian landscapes, Corot has produced a large number of pictures, including several figure-subjects, such as 'A Dance of Nymphs,' now in the Luxembourg Gallery, we believe; 'Christ in the Garden of Olives' (1849), in the museum at Langres; 'A Nymph playing with Cupid,' 'Dante and Virgil,' 'Macbeth;' but it is not on these that his reputation rests. His works have often been seen in the French Gallery, Pall Mall; and in our International Exhibition of 1871 were hung no fewer than seventeen examples of his pencil, including some of the most popular.

Corot was awarded a second-class medal in 1833; first-class medals in 1848 and 1855; and a second-class in 1868. In 1846 he received the decoration of the Legion of Honour.

JOHN BERNIE PHILIP.

We have seen with much regret the death of this sculptor announced: he died, on the 2nd of March, after a very short attack of bronchitis, at the comparatively early age of fifty. Mr. Philip's talents were chiefly devoted to ornamental sculptures, and his works of this class were numerous and, for the most part, of an excellent order. They comprise, among others, the *alto-relievo* over the porch of St. Michael's Church, Cornhill, representing Michael and Satan contending (1858); three designs forming portions of the series of subjects executed for the reredos in St. George's Chapel, Windsor (1863); four panels representing respectively Jamaica, Canada, China, and India, for the monument to the memory of the late Lord Elgin (1869); and 'Suffer little children,' &c., also a monumental panel (1874). Other sculptures from the hand of Mr. Philip are a monumental effigy of Queen Catherine Parr, in the chapel of Sudeley Castle, Gloucestershire, where she lies buried (1859); a bust (posthumous) of the late Lord Herbert of Lea, and a recumbent figure of the same nobleman for his monument in Wilton Church (1863); a posthumous bust of Dr. Lyall, late Dean of Canterbury (1868); a posthumous bust of the late Countess of Pembroke (1861); a bust of Richard Cobden (1867); statues of 'Geology' (1868) and of 'Geometry' (1872) for the Prince Consort Memorial, Hyde Park; of King Alfred, in the Houses of Parliament (1869); 'The Wise Virgin' (1871); 'Narcissus' (1873); 'Waiting,' a monumental statue (1874).

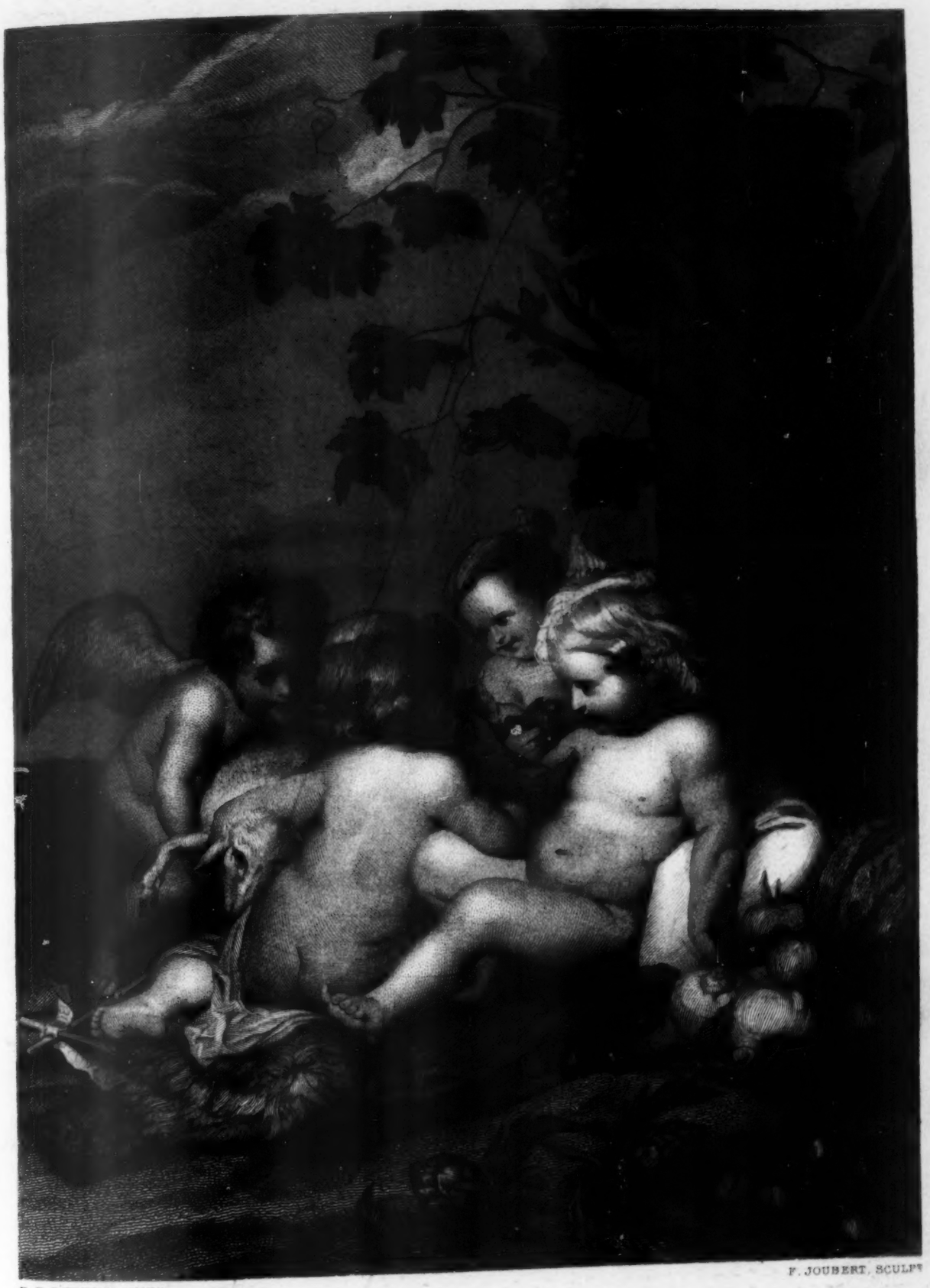
These works are especially mentioned because all of them have been exhibited, either in the model or in marble, in the Royal Academy at the dates annexed. But besides the above, Mr. Philip executed one half of the beautiful sculptures on the podium of the Prince Consort Memorial, which were engraved last year in the *Art Journal*: conjointly with Mr. Armstead, A.R.A., he executed the whole of the figures which ornament the *façade* of the new Government Offices, Whitehall. The statues of Richard Oastler, at Bradford, Yorkshire, and of the eminent Nonconformist minister, Robert Hall, at Leicester, are also from his hand.

THE INFANT JESUS AND ST. JOHN THE BAPTIST.

P. P. Rubens, Painter. F. Joubert, Engraver.

AMONG the many fine pictures by ancient masters which formed the valuable collection of the late M. Aguado, the well-known Spanish banker of Paris, was this work, attributed to Rubens, and, very probably, rightly so; but consulting Van Hasselt's "Histoire de P. P. Rubens," published at Brussels in 1840, which assumes to give an authentic catalogue of all the "pictures, sketches, designs, and vignettes" by the great Flemish painter, we find no allusion whatever to this picture. The omission, however, does not by any means invalidate the authenticity of the work, which it is just possible Van Hasselt never heard of, though his book was written five or six years after the Aguado gallery was dispersed in Paris. The story of its acquisition by M. Aguado was not at all a novel one: he had accidentally met with it in Spain, in some out-of-the-way place, where it had been buried for many years, and took it to France.

The composition has in it all the characteristics of the painter to whom it is assigned: the group of children is brought forward with the exquisite feeling and playfulness which Rubens always displayed in his representations of children. The Infant Jesus and the future prophet of the wilderness of Judea are accompanied by two winged cherubs, and the quartet appear to be enjoying themselves in a sort of *fête champêtre*, having brought with them into the field a quantity of fruit of various kinds. The left arm of the Infant Christ encircles the head of a lamb, which one of the childlike angels tries to raise; and near by is a light wooden cross; attributes generally introduced by the old masters in pictures of the Infant Saviour and his forerunner. We cannot call to mind one of the numerous pupils whom Rubens had in his studio who could, in his very best time, produce a work showing such qualities as this.



P. P. RUBENS. PINXT

F. JOUBERT. SCULPT

THE INFANT JESUS AND ST JOHN THE BAPTIST.

FROM THE PICTURE IN THE COLLECTION OF THE LATE M. AGUADO. PARIS.

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ART UNDER THE SEATS:*

A FEW WORDS UPON "MISERERES."

By LLEWELLYNN JEWITT, F.S.A.

CONTINUING the interesting series of misereres at Boston church, the following are worthy of note:—A dragon and a griffin in amiable converse, with their mouths open and tongues out. A dragon within the grip of a lion, forming a spirited design not unfrequently selected by mediæval sculptors in stone as well as in wood; grotesque heads with open mouths and protruding tongues at the sides. A tilting-helm, covered with the elaborately scalloped edges of its mantling falling over the front, and pendent at the sides, but up-turning again in voluminous folds, to fill up the spaces on each side; on one side is another helm, similarly covered with a rich mantling, over which is a wreath; and on the other is also a helm, mantled and wreathed, having an unusually long chin-piece (Fig. 7), p. 54. Two eagles with wings upraised, facing one another, and picking their claws. A fallen or *couchant* stag, with foliated work; on the right a camel kneeling on its fore-legs within a square compartment; on the other side a dog similarly treated. An eagle with expanded wings, looking backward. A long-legged *couchant* animal, apparently



Fig. 39.—Ely Cathedral.



Fig. 40.—Lyons Cathedral.



Fig. 41.—Stratford-on-Avon.

a camel, the greater portion of which has been broken off; on the sides are smaller *couchant* camels within square spaces. An archangel with large wings and feathered legs, the upper portion being lost; on one side is a priest in a long-sleeved surplice, seated on a stool, and reading from a book placed upon a lectern; on the other a bishop on his throne, holding a pastoral staff in



Fig. 42.—Boston, Lincolnshire.



Fig. 43.—Boston, Lincolnshire.



Fig. 51.—Boston, Lincolnshire.

his left hand, and apparently upraising the other in the act of blessing. A spread eagle, now nearly destroyed; on one side a tiger, or leopard, *couchant*, with his head turned back, and a few leaves springing from the frame around it; on the other, an eagle displayed. An eagle displayed; on the right is a man's head in a hood, on the other is a similar head in profile. The bust of a monster, with wings expanded. A rose-bush bearing flowers and buds. Three heraldic roses, with similar single roses on either side. A monster, composed of two birds having the head of a maned and bearded lion in common; at the sides smaller monsters of the dragon order. A nun's head in a hood and veil; the ends of the latter are skilfully twisted so as to fill up the spaces on each side of the head. A grotesque dragon, with wings expanded, open mouth, and tongue protruded; smaller similar dragons on each side. A monkey in a coat and hood seated in the middle, holding up a drinking-cup in his left hand; before him, on the left, is a dog seated, and holding a bucket by the handle in his left hand; behind is another animal, apparently a fox (Fig. 24), p. 85. A crowned human head, with voluminous hair and beard springing out from it in large locks. Two winged monsters, with a coronet in front of the lower part of their necks. A matrimonial



Fig. 44.—Winchester Cathedral.

* Continued from page 88.

storm: on the right is the husband, in cap and gown, holding a bow by the string in his left hand, near to which are two large arrows, but no game, on account of which his angry wife seizes him by his beard, or chin, with her left hand, and threatens to strike him with the distaff and spindle suspended from it in her right (Fig. 34), p. 87. A more successful hunter, who, after chasing a stag or buck with a dog, is about to shoot it with a prodigious arrow from his drawn bow. A curious domestic scene: on the left is seated a man, in a gown, hood, and hat, with a pair of bellows in his hand; on the right is his wife in gown and hood, holding an upraised ladle in her right hand, and a basin in her left; between them is a fire, over which is a cauldron suspended from a ring in the chimney (Fig. 35), p. 87. A bear playing upon the organ, and another blowing it, with a collar and a ring



Fig. 45.—Boston, Lincolnshire.



Fig. 46.—Boston, Lincolnshire.

round its neck; at the sides a bear playing the bagpipes, and another beating a drum. An owl with outspread wings; on the right a wild man seated with one leg upraised, and grasping a branch, within a square compartment. Two swans, with their wings expanded, gorged with one ducal coronet; it is quite possible that some such device suggested the idea of the swan with two necks, rather than the swan marked with two nicks; at the sides are smaller swans. A scholastic scene, or the hard but useful "argumentum ad bacculum:" on the left is seated a schoolmaster in cap and gown, holding down an idle or refractory scholar with one hand, while the other is upraised, and holds a tremendous birch rod; the delinquent in front vainly tries to protect himself with his primer; behind are two demure scholars, book in hand, taking warning by their companion's fate. Two professional fools in long-eared hoods, and tunics with scalloped edges; each has one leg stretched up, and the other bent



Fig. 47.—Minster Church, Isle of Thanet.



Fig. 48.—Gloucester Cathedral.



Fig. 49.—Ludlow.

beneath him, and wears the long-toed shoes of the period; both are teasing or playing with a kitten. A bearded head, wearing a flat cap. A dimidiated angel, with expanded wings, holding a mitre in his hands, with its pendent *infulæ*. A man in a cap and tunic on one knee, struggling through a wood or bushes. A man in a tunic and cap, sharpening his knife on a steel, regardless of two wild beasts, perhaps wolves, behind, who are about to spring upon him; at the sides are two other wild beasts. A tilting-helm in profile, with elaborate mantling covering it, and flowing from it; above this is a wreath, and below a prodigious *mentonière* chin-piece. A *couchant* buck, with a tree on each side; supporters—birds picking something out of pottles. A fox in a cope and episcopal vestments, seated on a throne, and holding a pastoral staff in his left hand; on the right is an ass in gown and hood, holding a book for the fox-bishop to read; and on the left a larger and smaller fowl ready to be devoured; at the



Fig. 50.—Boston, Lincolnshire.



Fig. 52.—Stratford-on-Avon.

sides are hens on their nests—evidently further food for the great devourer (Fig. 18), p. 85. A savage, with long hair and beard, and clothed in hairy skins, attacking a lion, which he seizes by the forelock with his left hand, and is about to deal him a tremendous blow with a rude club upraised in his right hand; below is a shield with its *guige* and a notch or *bouche* for the reception of the lance-shaft; at the sides are, on the right a *sedent* lion, such, we may presume, as he appeared before the encounter in the central group; on the left sits his rough human foe, cross-legged, with a club in his right hand, and a round shield in his left. A fallen man about to be devoured by wolves; in vain has he used his sword, which he still grasps with his right hand, although prostrate, for the wolves are upon him. A griffin; on the right is a fox holding a fowl, by the neck in his mouth, within a square

compartment. A monster with a human head and large expanded ears upon a lion's body; round his neck is a rope, to which a man with a girdle circling his waist clings, while the end is first passed over his shoulder and then held in his left hand. Two *couchant* winged lions, having one head in common, encircled with a foliated crown. A bear with a collar round his neck, standing up, and fighting with a large dog on the left; behind is the bear-keeper with a thick staff in his right hand, and holding back, by a rope round his neck, a dog eager to attack bruin in the rear; supporters—bears with collars round their necks, from which depend massive square-linked chains ending in rings; one of these bears is characteristically licking its paw (Fig. 23), p. 85. A woman in a hood, with distaff and spindle in hand, spinning, while a fox runs off with her finest fowl, leaving two smaller ones behind (Fig. 19), p. 85. A monster with cloven feet, expanded wings, a long neck, human face and beard, and long ears. Two men in a boat with hoods on their heads astonished at the melody of a mermaid; the foremost upholds his oar in surprise at the sweet sounds he hears, but looks away from their very obvious authoress, close at the stern of his boat, pipe in hand; while the other man as perversely bends his head over the bow of the boat, as if he thought the sounds proceeded from below (Fig. 42), p. 145. The bust of a queen with her hair pendent and flowing freely on her shoulders; her crown is composed of a circlet, from which sprang, when perfect, eight high foliated crosses, having small intermediate points between them; a little birdlike angel holds this crown on either side, a device usually adopted by the sculptors of mediæval effigies; this probably represented Anne of Bohemia, wife of Richard II. (Fig. 10), p. 54. The pillar of flagellation, and ropes dependent from it, the ends of which are held by kneeling angels in albs; supporters—smaller kneeling angels flinging up censers (Fig. 11), p. 54. A tree, with a bird perched on one of its branches (Fig. 45), p. 146.

At Darlington, a consecutive series of these subjects, of curious character, occur. Some of them are, through the kindness of Mr. W. D. Hylton Longstaffe, engraved in Figs. 4, 5, 8, and 9, p. 54. Fig. 5 exhibits a man, with a book under one arm, beneath a "rose-tree in full bearing," as the old song has it. He wears large boots, which are laced up the side—the one on the in, and the other on the out, side. In Fig. 4 the same man is represented lying down, fast asleep, having first of all unlaced his boots. In the third (Fig. 5), he seems to have woke up and laced one of his boots (the other remaining unlaced), when he has been attacked by, or is attacking, a wild animal, and has succeeded in holding the ring of the chain which passes round its neck. In this latter the side-subjects are lions' faces; in the other two, they are elegant foliage. The last of the engravings (Fig. 9), bears in the centre the crowned figure of a king, seated, and holding a sceptre in each hand, supported on each side by a richly-collared griffin. This figure is, with good reason, supposed by Mr. Longstaffe to be that of St. Oswald, King of Bernicia and Deira. Another of the stalls bears the arms of Cardinal Langley, 1406 to 1437.

At Minster church, in the Isle of Thanet, a witchlike old woman is represented as at work, spinning with her distaff and spindle, while two droll-looking cats sit beside her (Fig. 47), p. 146. At Bristol, where the misereres were constructed in the early part of the sixteenth century, are two scriptural subjects—the Temptation, the tree entwined by the serpent being in the centre, with Adam on one side and Eve on the other, the tempter having the head of a woman, the side-subjects being roses; and Samson slaying the Lion, whose side-subjects are a man and a woman rising from open flowers. The rest are of a very miscellaneous character. One of these, evidently taken from the story of "Reynard the Fox," represents Reynard's trial before the king and queen of the beasts; the wolf is the chief accuser; the bear, the rabbit, and the cock have also complaints to urge; the gallows is ready, and the executioner cat is adjusting the rope; but in spite of this, according to the legend, Reynard's story of a hidden treasure secures him a pardon; the side-subjects are figures in foliage. Two represent men chased or captured by monsters and demons which, in one instance, seem to drag their victims into the jaws of hell's mouth. On another, the common subject of a fox preaching to geese occurs; and, on another, the geese are hanging the fox-priest on a gallows. Others are a hunting-scene, a droll specimen of woodcraft; a woman riding *en cavalier*, and conveying a couple of sacks of corn to the mill, which possibly may have some connection with the local legend of the "Wife of Bath," the side-subjects being grotesque heads and foliage; tilting at the sack by a man seated astride of a muzzled bear, the sack held in the mouth of a lioness, and the judge being an owl resting on a central tree, the sides being a head with a pipe or bone in the mouth, and three heads under one hat, in foliage; a queer tilting-match between a man and a woman, the man seated on a sow which is running "full tilt," and the woman seated astride a cock, holding its head with her left hand and charging with a broom with her right; the side-subjects grotesque heads. Another has the common subject, a quarrel over cooking; the three-legged pot is on the fire, and a man having lifted the lid, probably to taste its contents, is savagely assailed by the infuriated cook, who, while she holds him by the beard with the left hand, has thrown one trencher at his head, and is in the act of throwing another, with her right. "A snail, laden with a pack, and driven by a man armed with a double-thonged whip, while, in advance of the snail, walks another man wearing a swordbelt and breastplate, looking backward with an expression of impatience"; a man assailed by, or interfering in a duel between, a gigantic rat on the one side and a nondescript brute on the other. The remainder represent athletic sports; bears dancing to the sound of the tabor, beaten by an ape; conflicts with animals; scenes of the chase; rural and domestic scenes; foliage and flowers; a mermaid between two griffins; an ape running off with a sack of grain, pursued by the farmer with a stout stick; and others of unseemly character. Of these misereres a selection of some of the more remarkable have been beautifully drawn and lithographed by Mr. E. C. Lavars, of Bristol, and issued in a thin quarto volume. It is an admirable publication, and I have much pleasure in bearing testimony to its excellence.

Among the fine series of misereres at Stratford-on-Avon, accompanying a shield of armorial bearings, the mediæval story of the virgin and the unicorn is represented; the unicorn *couchant*, has its head on the maiden's lap, while the hunter is striking it in the rear. Another has a singular figure of a nondescript animal with one head (full face) and pair of fore-legs, but two bodies with four hind-legs; the side-subjects being griffins. Another shows a combat between a woman and a man—evidently a cook and her husband, or an intruder—in which she has seized the hapless individual by the beard, and, while she stoutly bastes him with the ladle, is at the same time administering to him a vigorous kick with her left foot. Another (Fig. 52), on the preceding page, exhibits three grotesque human faces.

At Winchester a number of excellent burlesques appear on the misereres, and are supposed to belong to the thirteenth century. They differ in general character from other series, in that the central subject is small, while the side cusps are large. One of these misereres (Fig. 44), p. 145, has in the centre a grotesque animal, the sides exhibit a mermaid and merman—the former holding, in her right hand, her usual attribute, the comb; and the latter holding in his left hand a fish, which he appears to have caught. The mermaid is one of the most usual of designs on misereres, and many striking examples might be cited to show its popularity in the middle ages. In some instances the maid is alone; in others the merman also appears; and in some, again, an infant monster of the same kind is also represented. A notable instance of this occurs in a sculpture at Lyons (Fig. 40), p. 145, where a little family party is represented—the merman playing the fiddle to his spouse, who, crowned, is nursing her youngster in a very affectionate and maternal manner. At Bakewell, in Derbyshire, one of the misereres represents, in the centre, a sea-monster, the side-subjects being a merman and a mermaid—the latter holding in her right hand a looking-glass, and in her left a comb. On another of the Winchester misereres, one of the side-subjects is a boar, playing on a fiddle, to the music of which a young pig is dancing (Fig. 27), p. 86; and the other (Fig. 29), on the same page, is a

sow playing upon a double pipe, to which melody, as before, one youngster is dancing, while three "sucking pigs," with very curly tails, are eagerly devouring their natural food. On another, a woman with distaff and spindle is seated on an enormous cat. In Winchester school, too, there are some remarkable carvings of diabolical and miscellaneous subjects.

The misereres at Ludlow are also very fine. Two of these are engraved. The first of these (Fig. 49), p. 146, shows an ale-drawer, or "alewife," drawing ale from a barrel into a jug for her customers. The next (Fig. 13), p. 55, shows the horrible end of the wicked alewife. The day of judgment is supposed to have arrived, and she has received her sentence. A demon, seated, forms one of the side-subjects; he is reading a list of the crimes she has committed, which the magnitude of the parchment shows to be a rather copious one. Another demon (whose head has been broken off in the original) carries on his back, in a very irreverent manner, the unfortunate woman, in order to throw her into hell-mouth, which forms the other side-subject. She is naked, with the exception of the fashionable head-gear which formed one of her vanities in the world, and she carries in her hand the false ale-measure with which she cheated her customers. A demon bagpiper welcomes her, on her arrival, with gay demonstrations of joy. Into the mouth of hell—conventionally shown as an enormous pair of wide-open jaws—a nude figure is being pitched head-foremost. Another (Fig. 26), p. 86, represents an ugly, and, to judge by the expression of the countenance, an ill-tempered, old woman, wearing the fashionable horned head-dress of the earlier half of the fifteenth century; the side-subjects being a man with a sword, and another with a shield or buckler. Another bears, as its central group, two men, each kneeling on one knee, supporting, or worshipping, a barrel of ale, which rests on a bracket between them; the side-subjects being two ale-benches, with barrels, jugs, and drinking-cups. Another has, in the centre, a full-length figure with beads and girdle, at whose side is a barrel, a pair of slippers or clogs, a pair of bellows, and, at the feet, a hammer. One of the side-subjects is a seated female figure, and the other the emblems of mortality—a tomb, a spade and shovel, two skulls and bones, and a pickaxe, over which is a hand, springing from clouds, holding a holy-water vessel. Among the stalls at Hereford and at Great Malvern is a domestic scene in which, while a cook-maid is engaged with a pot, a man lifts up her foot, and is rewarded by having a platter thrown at his head (Fig. 16), p. 55. Subjects of this class, often not very delicate or describable, are of not unfrequent occurrence; in many of them, monks and nuns are often figured in anything but moral attitudes.

The series of misereres in Beverley Minster is remarkably curious. Among the subjects most worthy of note are the following:—A monkey riding on the back of a hare. A "bedridden goat," attended by a monkey acting as a doctor. A bear dancing to the bagpipes. A man teaching a monkey to dance. Monkeys at their gambols, riding on men's backs. A monkey dandling (nursing) a child. A hog playing on the bagpipes to other pigs, which are dancing to the music. A hog playing on the harp. A man on horseback, followed by muzzled bears. St. George and the dragon. A man kneeling, doing penance. A mounted huntsman winding his horn, and surrounded by hounds. A man drawing a bear on a hurdle. A man with a bear and a wheel-barrow. A group of bear-baiting. Men riding on rams. A fox preaching to geese. A fiend seizing a nude figure. A man drinking, with a fiend in attendance. "Two sculptors quarrelling; one, who seems retiring, has the chisel, while the other, who has the mallet, is about to strike with it. On the one side is a man holding his nose in contempt; while on the other side is a man expressing his terror at the scene before him." A fool with cap and bauble. Some heraldic devices, one of which is dated 1520. A goose being shod (Fig. 20), p. 85. Morris dancers dancing a morris. And others equally curious. In St. Mary's church, in the same town—Beverley—is also a fine series of stalls. One of these (Fig. 25), p. 85, has two foxes disguised as ecclesiastics, each holding a pastoral staff, or crozier, to support themselves, while sitting up on their hind legs. In the hood of each is a goose, whose head is peeping out. Between the foxes is a figure of a prelate or person of rank with a scroll, evidently giving them orders or admonishing them.

At Great Malvern, in Worcestershire, among other subjects, the mediæval fable of the rats doing execution on their enemy the cat, by hanging her on a well-formed gallows, is represented; the side-subjects being owls (Fig. 31), p. 86. Another exhibits a man eating his dinner; and another (Fig. 14), p. 55, exhibits a woman in bed, supported by her nurse, while her attendant physician approaches, holding in each hand a large vessel of medicine or cordial. On another a syren is admirably carved.

In Westminster Abbey, among many highly interesting carvings is the admirable figure of a demon playing on the tabor (Fig. 38), p. 87. Another (Fig. 22), p. 85, represents a tame bear, chained, and sitting on his haunches, playing the bagpipes.

At Cockington Church, north Devon, are two misereres, from Tor-Mohun. One bears the figure of St. Matthew, with his evangelistic symbol of the angel; and the other has the figure of St. Luke, supported in like manner by the bull. At Tong, in Shropshire, are some admirable examples and much good carving. Among the seats at Ely Cathedral is a clever representation of the old popular game of "all fours," where two lads, with heads alternate ways, and arms and legs interlinked, roll over and over like a ball (Fig. 39), p. 145. Another (Fig. 37), p. 87, has a singular figure playing on an equally singular fiddle.

Among those in Chichester Cathedral are some good examples; and at Monckton Church, in Kent, one has grotesque heads for its side-subjects, while the principal or central is a winged demi-angel playing a viol. At Wellingborough, among others, is a rustic group (Fig. 36), p. 87; "Hodge," characteristically scratching his head and looking "soft," is waiting for the cup of ale which the alewife or maidservant is about to pour out for him from a jug she holds in her hand. At Sherborne Minster are some curious designs. In one (Fig. 33), p. 87, a woman with a distaff or rolling-pin has got the better of a quarrel with a man, probably her husband—for in Mediæval satires the wife almost invariably is represented as obtaining the mastery in all domestic broils—whom she has knocked down and is vigorously striking. Another (Fig. 32), p. 87, has for its central subject the "dame," or schoolmistress, inflicting sound corporal punishment with a rod on a poor scholar, whom she has laid in ignominious fashion across her knees, for the purpose. One of the side-subjects is two scholars with books, who are no doubt taking warning from the fate of their fellow, and fearing their own turn may come next; and the other has a single scholar, of studious look, but still not able to keep his eyes fastened on the book while the "screaming scene" is being enacted. Another (Fig. 30), p. 86, has an excellent version of the popular mediæval hanging-scene. In the centre is a gallows, which has been erected by the geese, who, having caught their enemy the fox, have subjected him to "lynch-law" by hanging him thereon—one of the geese, the feathered Calcraft, pulling the other end of the rope with commendable energy, while others are supporting the temporary gallows. The side-subjects are seated monks with books in their hands.

It will be seen, from all I have here written on the subject, that misereres, of more or less ornate or curious character, are to be met with in many parts of the kingdom—indeed, as I have stated, in collegiate churches as well as cathedrals and other buildings. The examples cited are, however, sufficient for my present purpose, and will serve to draw attention to their interest and value as illustrations of mediæval manners and customs, literature and traditions, habits and sentiments. To the student of history they present many important links, and to the lover of mediæval romance and literature they are invaluable; while often the heraldic bearings they contain, the costume they exhibit, or the architectural features they present, are of the utmost use in determining the age of the sculptures, and in elucidating obscure points in genealogy and history. On another occasion I may have a little more to say upon these objects, and on other kindred subjects in the "Out-of-the-way corners of Art" which I have selected for a series of papers.

METAL-WORK AMONG THE HINDOOS.*

By DR. ALEXANDER HUNTER.

Manufactures in Steel.

THE wootz steel of India has long been celebrated for one peculiar property, which gives it a value in most markets of the world; this is its dense toughness. The process of manufacture is peculiar, but thoroughly scientific. In some districts of Southern India, as Coimbatore, Salem, Masulipatam, and the Deccan, a very rich and nearly pure magnetic ore is selected, which has a bright metallic and almost silvery fracture. This is broken into small fragments, and is enclosed in a series of crucibles, made of sizes to contain each 1 lb., 2 lbs., or 4 lbs. Along with the ore is enclosed a bundle of leaves of the *Acclepias gigantea*, or some species of *Calotropis*, plants containing a viscid milky juice, rich in hydro-carbon. The crucibles are made of a whitish yellow clay, very slightly ferruginous, and containing kaolin, or porcelain earth; occasionally magnesian clay is added, to give toughness and density to the larger crucibles. When filled with the broken ore and leaves, a top is carefully luted on each, and they are arranged in a circular form in a furnace, the blast heat of which is kept up with large bellows, made of cows' hides inflated, and worked in pairs with the right and left hand alternately.

The fuel employed is hard, dense charcoal, made of the wood of the babool, or some species of acacia. When the steel is melted, the heat is kept up steadily for an hour or more, and the furnace-mouths are closed with clay to exclude cold air, and to allow the metal to cool slowly. Next day the crucibles, when cold, are broken, and the lumps of steel removed and sorted into the different sizes for knives or small tools, daggers, spear-heads, or sword-blades. The lumps of steel are called oollies, and they find a ready sale in most of the markets of India, at prices varying from six to eight annas, or one shilling, a pound. Till very lately there was a considerable export trade of Indian wootz steel from Hyderabad, Masulipatam, the Deccan, and Berar, to Upper India, Persia, and Damascus, the oollies being carried on donkeys and ponies by Byraghies and wandering tribes, who live by this trade. One of the peculiarities of this steel is its malleability and ductility, combined with great toughness; it requires to be worked, however, in a peculiar way, as it is easily spoilt if the heat be too great. The general rule is not to urge it beyond a dull cherry red, and not to keep it too long in the fire, as it becomes brittle and liable to crack if made white hot. Very heavy hammers are used in proportion to the size of the work, and the more rapid the hammering, the better are the tools or weapons. If the heat has been too great the steel is spoiled, and it cannot again be restored to its pristine malleability. The reason for this is, that a portion of the carbon has been burned away, and the metal has been reduced to a hard, brittle iron, which opens into cracks and will not weld. To remedy this defect it is beaten out with soft malleable iron in bars, and embedded in fresh charcoal, and covered with pieces



Group of Natives.

of hoofs and horns, or old leather, and thus partially converted again into a soft steel.

In several districts of Southern India a rich natural steel sand, containing titanium, is employed; this yields a very silvery-looking steel of great density, and which does not easily rust. In the districts of Masulipatam, Guntoor, and the Northern Circars, another variety of very soft malleable steel is made from a very peculiar ore, alternately metallic and rusty in the fracture; this ore is not melted in crucibles, but is merely hammered, puddled, and then frequently cut and welded. This ore being very rich in metal (from 74 to 84 per cent.), yields by the one process an impure but very malleable steel, that is much prized for making very pliant sword-blades and the barrels of native guns and matchlocks. There was formerly a considerable market for this quality of steel in Hyderabad, from whence it was exported to Umbala, Sealkot, Umritsur, and Lahore; but the operation of the Arms Act has done much to diminish the demand for weapons all over India. Agricultural implements are now taking the place of weapons, and manufactures of cutlery, tools, surgical and other instruments, are being introduced into many of the workshops and arsenals of India. The districts which have been most celebrated for cutlery, small tools, hunting-knives and spear-heads, are Salem, Coimbatore, Nagpore, Sealkot, and Delhi. Where the demand for weapons reaches beyond our frontier, as in Kashmir, Peshawur, and the Punjab, men of considerable skill still keep up some very beautiful manufactures in steel, and most of the independent princes and rajahs of India have expert workmen in their employ. Those who inlay steel with gold are called koftgars. Those who clean and brighten arms are sikligars, or, in Southern India, chikledars; many of the latter are very skilful cutlers, and can make the most delicate and finished surgical instruments. For the last thirty years Arnachellum, of Salem, has perhaps acquired the greatest and the most deserved reputation for the fine quality, as well as the finish, of his knives, hunting-spears,

* Continued from page 48.

daggers, and table-cutlery. One point in which these have surpassed almost all similar steel-manufactures in Europe, has been their tough hardness, without being brittle; the hunting-knives and spear-heads being found to resist blows on granite without being chipped. Fine Indian tools and cutlery are not liable to rust, and if the surface does oxidise, it is to such a trifling depth that it can be easily removed by friction.

Koftgari Manufactures.

As a general rule, the native workmen of India employ fewer tools than are used in similar manufactures in Europe; but there is this important difference, that nearly every workman in India begins his apprenticeship by learning to make, temper, and sharpen, the tools he employs in his occupation or handicraft. This is a most important part of Eastern training, as it teaches the workmen the properties of steel and iron, and makes them careful of their tools. The method of drawing the patterns on the steel is varied according to the depth of the lines or the style of ornamentation. A strong steel drawpoint, of eight or ten inches in length, and the thickness of a pencil, is tapered to a point at one end, the other being shaped like a chisel, sharp for scraping at one side, rounded for polishing or rubbing when turned to the other side. With this tool the pattern is drawn, and the flat end is used to correct or obliterate mistakes. The surface to be decorated is first made smooth by scraping, burnishing, and polishing, with a rubber made of pounded and sifted corundum, or emery, mixed with shell-lac, heated and pressed into a mould; it is then polished with pounded pumice, and left a little dull, but free from scratches. To prepare the surface for receiving the drawing, the steel is smeared with tallow or oil, and exposed to heat over a charcoal fire; or it is sometimes merely blackened by holding over a lighted flame of cotton dipped in oil; the superficial coating of soot is wiped off, and the heat applied repeatedly, till the steel or iron has acquired a dark colour. Another process for blackening the surface is to mix about equal parts of alum, salt, and sulphate of copper in water, apply the solution, and expose the surface to heat in an open charcoal-fire, throwing some pieces



Group of Vases.

of horn or leather into the fire. This is a rough-and-ready way of producing prussiate of iron on the surface. If the heat be continued, a deep purplish blue is given to the steel, and through this the pattern is drawn by scratching with the pointed tool. If a very elaborate pattern has to be executed, it is first drawn upon paper with a pencil, or pen and Indian ink; the back of the paper is then rubbed over with finely scraped soapstone or balapum. The drawing is fixed in its place with little pieces of wax, and the pattern is traced through with an ivory point. The soapstone leaves a fine white line, which is not easily obliterated after the paper is removed. The same outline can be used five or six times if it be drawn on good paper and not used roughly. Skilled workmen often prefer to make the drawing directly on the blackened surface without using paper, and by practice they acquire a wonderful amount of freedom and rapidity of drawing. There are two distinct methods of ornamenting steel or iron—one by deeply engraved lines, executed with an ordinary graver's tool, and filled with a black mixture resembling hard sealing-wax. By the other process the lines are gone over and made of uniform depth with small punches resembling blunt steel-chisels. Into these lines, the edges of which are a little raised, fine silver or gold wire of great purity is inserted. The wire is prepared by being drawn through steel-plates; it is then dipped into a strong solution of borax, and inserted carefully into the lines. The flat end of the etching tool is then drawn firmly over the surface, to press in the metal wire. Pounded dammer, or resin, is next rubbed all over the pattern, and heat is applied to melt it. The surface is then well beaten all over, while hot, with a polished steel hammer, and again heated to dissipate the resin. It is next rubbed with pumicestone, and burnished with an agate burnisher. The pattern is then carefully examined, repaired, and corrected if necessary; and, lastly, it is polished with red oxide of iron, or colcothar, made by calcining sulphate of iron (green vitriol).

In this way steel-swords, daggers, elephant-goads, armour handles of knives, battle-axes, spears, weapons, and state umbrella-handles, are ornamented most tastefully. The amount of labour and skill that is often expended upon a single small article of no intrinsic value surprises Europeans; but where the workmen, as is often the case, are in the employ of some wealthy rajah, upon whose bounty and liberality the whole family is dependent, time and labour are not of so much consequence as manipulative skill and tasteful finish. This principle is applied to nearly all the best Art-industries of India; and for many centuries the wealthy rajahs and zemindars have prided themselves on the encouragement of some particular manufacture, which by this means has been fostered and brought to great perfection. A very curious and important result of this system has been the training of large families to special industries, and the careful retention of these in particular districts or villages. Caste-prejudices have also contributed in no small degree to keep up the practice, which has some good points to recommend it, though there are objections to the system also, the most serious of which is, that an industry often dies out in a village by the death of the rajah who encouraged it, or by the decease of the most skilled workmen. Some interesting information of this kind was collected by the committees appointed by Government to conduct the exhibitions which were held at many stations in India. Very fine collections of steel armour, weapons, and tools, were exhibited in Madras in the years 1850, 1855, and 1857, by Sir Henry Pottinger, Lord Harris, Sir Walter Elliot, and their Highnesses the Rajahs of Travancore, Vizianagram, and Poodoocotta. Good collections were also lent from the Madras Museum and the Arsenal; but the choicest specimens were the property of the late Colonel Guthrie, of the Bengal Engineers, who, in 1859, exhibited in Madras a very valuable series of Indian armour, weapons, enamels, bronzes, and ornaments in jade, rock-crystal, and serpentine, from all parts of India. From these exhibitions selections were made, and careful drawings were executed by native artists of the best manufactures to which prizes had been awarded. A few of these will be introduced from time to time to illustrate this series of articles. For those who take an interest in such manufactures, which are unfortunately becoming scarce in India, very fine specimens can be seen in the collection of Indian arms in the Kensington and Indian Museums, and the Museum of Science and Art in Edinburgh, and a large and valuable series in the Government museum at Madras.

MARY, QUEEN OF SCOTS, LED TO EXECUTION.

L. J. Pott, Painter. P. Lightfoot, Engraver.

WHEN this picture was exhibited at the Royal Academy, in 1871, very many, if not all, of those who had made close acquaintance with the artist's previous works were satisfied that in it he had accomplished a surprising advance. Mr. Pott's 'Defence' (1867), engraved in the *Art Journal* for 1869, and his 'Fire at a Theatre' (1869), showed him to be on the right road; but it was the work here engraved which at once gave him something more than an ordinary reputation as a painter of historical subjects. It was felt that, though the subject was a bold one to be attempted by the hand of a comparatively inexperienced painter, it had been boldly grasped, and as a whole, very successfully treated. The text from which Mr. Pott worked he found in Froude's "History of England:"—"'*Allons donc*,'" she then said, "'let us go;'" and, passing out, attended by the earls, and leaning on the arm of an officer of the guard, she descended the great staircase to the hall."

It was in the hall of Fotheringay Castle, Northamptonshire, that the unhappy queen—she was, as Sir Walter Scott says, "one of the most unhappy princesses that ever lived, from the moment when she came into the world, in an hour of defeat and danger, to that in which a bloody and violent death closed a weary captivity of eighteen years"—suffered the sentence pronounced upon her. She was attended to the scaffold by Beale, clerk to the Privy Council, her mortal enemy, the Earls of Kent and Shrewsbury, with the High Sheriff of the county, who were empowered to see the fatal mandate carried into effect; by the Dean of Peterborough, a Protestant, to administer the last consolations of religion, in which, however, as a Roman Catholic, Mary could not join; by the venerable Sir Andrew Melville, long the Master of her Household; and by some of her deeply-attached female attendants. All of these personages are presumed to have a place in the melancholy procession composing Mr. Pott's picture. Prominent in the foreground is the queen, richly habited in black velvet, descending the stairs slowly, but with a countenance showing strength of purpose to meet her end courageously and royally: she is led gently and deferentially by the officer of the guard, whose face exhibits far more mental disquietude than does that of the queen. Behind them are Kent and Shrewsbury, just issuing from the long corridor, and wearing their orders of knighthood—one of them holds in his hand the warrant of execution—accompanied by some of Mary's female attendants. Descending the lower flight of steps, on the left of the composition, leading into the great hall, we see the back of the Dean of Peterborough, who is preceded by cuirassed guards and by halberdiers. Through the window above this group we catch a glimpse of a richly-furnished apartment, probably that which the queen has just vacated. Black drapery covers the balustrades of the stairs, and is carried up the pilaster to the ceiling.

The subject is certainly dolorous, but it is thoroughly worked out in all its details, and, pictorially, shows very much worthy of the commendation it received when hanging in the Academy.

FABLES ILLUSTRATED.*

AMONG the very many publications issued by that enterprising firm, Messrs. Cassell & Co., for the instruction or amusement of the public, we can conceive of none more likely to have a wide popularity than an edition of "Æsop's Fables," illustrated by that humorous artist Ernest Griset. But it is not the fables of the old Greek in which the artist has alone found subjects for his clever and graphic pencil, though the name of Æsop is given to the work, as that of the prince of fabulists; but, if we mistake not, the stories of Gay, Dodsley, La Fontaine, and others, are associated here with those of the elder fabulist. With such a wide scope and such infinite variety, of animal life especially, as the combined moral fictions of these writers offer to the artist, there is no lack of entertaining subject; he has caught the spirit of them in a wonderful manner, treating them for the most part, not seriously, but in a kind of grotesque style that is very amusing. As an example, we introduce here a specimen of his work applied to the well-known fable of "The Wolf and

* "Æsop's Fables." With upwards of 120 Illustrations by Ernest Griset. Published by Cassell, Petter, and Galpin.

the Lamb," certainly somewhat different from Mulready's famous picture bearing the same title. Here we see the poor little lamb humbly deprecating the wrath of the wolf, which stands like a highwayman on the road, bludgeon concealed, to make a savage attack on his victim. It is in this style M. Griset deals for the most part with his subjects, giving to them a highly



The Wolf and the Lamb.

picturesque and humorous character while retaining the spirit of the text. The work is published in monthly parts at a very small cost; each part contains ten or twelve illustrations, large and small. We may add that the work was, we believe, originally published in Paris, but the artist has supplied many new designs for this special edition from the hands of Messrs. Cassell.

THE SOUTH KENSINGTON MUSEUM:

ITS FUNCTIONS AS A NATIONAL INSTITUTION.

IT has been by no means uncommon to find many earnest lovers of Art and active promoters of Art-education urge as an objection against the national expenditure on the South Kensington Museum that it was more metropolitan than national; and even that, from its locality being so far distant from what they considered the centre of London, it was in some respects more local than metropolitan. Of late years less and less is heard of this kind of objection, but still there is a lingering sentiment existing in the public mind, and especially in some of the great centres of industry in the provinces, that the South Kensington Museum, whilst professedly based on its educational functions in a national sense, has not placed itself so openly in absolute connection with provincial efforts as it might have done; and some time ago the Birmingham people went so far as to say that nothing had ever been contributed for their instruction or advancement in Art except objects which were no longer wanted at South Kensington. Something very like this was said about a year ago in the presence of Mr. Henry Cole, the late secretary and director of the Science and Art Department and its museum, when he visited Birmingham for the purpose of distributing the prizes to the students of the School of Art. Mr. Cole did not appear to have any better answer to this not very complimentary statement, than to go into sanitary matters and talk about "the pollution of rivers;" on which the Mayor of Birmingham, who was present, waxed warm, and brought Mr. Cole back to the original question, out of which, however, very little came, except some advice to the Birmingham people to help themselves; and a rejoinder by the mayor that they would not do it by rates, but have a fair share of the national funds voted for Art-education, museums, &c. Mr. Cole being no longer officially responsible, could of course afford to be very liberal in his advice—even more liberal than he formerly was with his promises when addressing provincial audiences, as the head of the South Kensington Museum, which he was wont to declare was "the storehouse of the nation," from which the provinces had only to ask and have. Unhappily the promises were one thing and the performances another, so that this "storehouse" phrase got to be regarded as a form of official cant. In short, Committees were very sceptical about the available "stores" of Art-objects, so far as the special wants of their locality were concerned, and to them the South Kensington Museum, so far as help was concerned, was a myth, or something very like it.

In spite, however, of this not very satisfactory method of "blowing hot and blowing cold," by which Mr. Cole managed to do an injustice to the museum, as also to himself as its director, a system by which very important assistance was from time to time, and in certain directions even continuously, rendered to the schools of Art throughout the country, had been gradually developed; and very much more was really being done than the Science and Art Department got credit for, chiefly because so little was done in the direction of the usual official talk on special occasions.

It may not, therefore be uninteresting to show the position of South Kensington Museum in relation to the provincial schools and museums at the present time, especially as there is a marked movement towards a thoroughly effective system of loans from the rich and varied national collections deposited there.

Unfortunately the educational influence of the department has not yet had sufficient effect upon the great mass of those who really take an interest in Art to lead them to recognise, or feel sufficient interest in, the works of Art it is the real function of the South Kensington Museum to bring together for the instruction of our designers and manufacturers in ornamental and decorative Art. They crave pictures as the only true works of Art; whilst the fact is that it is not the function of the South Kensington Museum to collect pictures, except as a matter of historical illustration of the progress of the Art of painting in England, and this simply arose out of the fortuitous ciruumstance of Mr. Sheepshanks having presented his pictures to the nation on condition of their being located in a gallery at Kensington, but not necessarily in the same building with the national collections of objects illustrative of industrial Art, which it is the true purpose of the museum, as now existing, to promote as a branch of the Science and Art Department.

Unhappily, as we think, this craving for examples of pictorial Art has been catered to, in the help given to provincial exhibitions, to an extent which the real purpose of the museum does not justify; thus helping to perpetuate the vulgar notion that nothing is legitimately a work of Art except a painting or a piece of sculpture.

Now, the precious objects collected in the Art-department of the museum at South Kensington disprove this; and the lesson it teaches should be taught throughout the nation, by the assistance rendered to local efforts being confined strictly to the broad but well-defined functions of this important national institution.

Of necessity pictorial treatment must be taught in our schools of Art. So far, then, the special assistance which the South Kensington Museum undertakes to render in this direction is valuable. Oil paintings and water-colour drawings are lent for short fixed periods to the various schools of art, on proper application from the authorities of such schools, and are used in the classes as lessons for the students. These are generally of a character, as works of Art, which only a few of the larger schools could ever expect to acquire for their own use, and then they would be fixtures. As it is, the change of subjects is considerable in the course of a period of a few years, and increases with the enlargement of the collection of examples.

Then, in addition to these paintings for copying as studies, series of objects suitable for forming groups of still-life, are lent to a given number of schools for a period of about one year. These objects, judiciously used by the masters in combination with fruit and other suitable natural productions, are of great value in teaching composition, the principles of light and shadow and colour, and give the present teachers of the schools an immense advantage over those who taught the classes for composition and colour a quarter of a century ago. So much for the assistance to the schools of Art in direct teaching.

The assistance rendered to local exhibitions in connection with schools of Art and other institutions, which originated in 1855 by the formation of a "Travelling Collection," at Marlborough House, is another and most important phase of this system of loans. The collections at South Kensington have now, it would appear, grown to that point where it is possible to select examples which, in a very large degree, bear upon the local wants of almost any given district; thus avoiding anything like a stereotyped loan-collection which the original "travelling collection" certainly was.

The help given to local efforts by the contributions from South Kensington is often of more importance morally, than as regards its extent and value. It creates confidence in the possessors of Art-objects, and gives a guarantee, from the known requirements of the authorities of the museum, for the local management and safe custody of the objects contributed.

Finally, we come to the kind of assistance which is rendered to the local museums springing up in various centres of industry; for example—Birmingham, Nottingham, and the Wedgwood Memorial Institute Museum in the Potteries. To these special institutions loans of objects are made changeable periodically; and the importance of such a nucleus as the museum at South Kensington can supply, is perhaps better illustrated by the success of the Nottingham Museum, than in any other instance. This experiment was commenced in 1871, while Mr. Henry Cole was still director, and he threw himself into it very heartily,

and no doubt with a full conviction of its value as an example to other places. So far, its success has justified the assistance given. A large portion of the national collection of lace fabrics was lent to Nottingham, as bearing distinctly on the great local industry. The example set by Nottingham may be usefully followed by most of our great industrial centres. Each would have its own speciality, which might be supplemented by such assistance as South Kensington can render; always, however, bearing in mind that the museum is a *National* one, and a centre in which not only every British subject, but every intelligent foreigner who visits it, ought always to find sufficient to repay a visit; and wherein a collection of examples should be preserved in their integrity, which shall be a credit to the administration, alike of the nation, as of the museum itself.

ROYAL SCOTTISH ACADEMY.

THE fine galleries of the Royal Scottish Academy were thrown open to the public for its forty-ninth Exhibition on the 13th of February. At the customary dinner, on the preceding evening, much regret was felt that the President (Sir G. Harvey) was unable, through indisposition, to take the chair, his place being supplied by Mr. Dick Peddie, secretary. Among the members of council and their friends, Mr. Sam Bough took his seat as academician elect, in room of Mr. Smellie Watson deceased. Professor Masson, in replying to the toast of the "Literature of Scotland," took occasion to notice what he termed "the horrible rubbish of newspaper criticisms on Art," a remark which occasioned applause and laughter at the time, and afterwards gave rise to considerable comment in some of the said newspapers. The present exhibition is above par. It comprises above one thousand works; yet the rejections were so numerous (implying some four or five hundred) that steps were immediately taken to find another centre where these might be accommodated. The result justified the expectation, a large hall was soon provided. The scheme was grateful to the artists and a gain to the public.

The Academicians muster strong; and they are entitled to early notice. Chief among these G. P. Chalmers gives the lovers of nature a treat, in 'Running Water.' Here the quiet flow of a full stream receives a sudden check from a combination of boulders, rising in serried rank in mid-current. The breaking and plunging of the white and brown element as it foams over the rocks, is rendered with masterly effect, while a thick belt of trees behind, through which a grey sky is partially visible, shuts in the view, and leaves the running water in unrivalled possession of the scene. Sir W. Scott, groping among the curiosities of an old Edinburgh emporium, gives scope to the quaint humour and deft manipulation of J. Drummond. We have seen W. F. Douglas to more advantage than in 'Forgotten Letters.' The details, though rather roughly sketched, are suggestive; but the female bending over the antique bureau sadly lacks interest. W. M'Taggart's versatility is conspicuous in two very opposite subjects. The one all verve and motion—a fishing-boat scudding in mad haste before the breeze in an ocean-swell; the other 'Autumn Leaves,' a quiet bit of October woodland. Besides the 'Covenanters' Communion,' Sir G. Harvey has a canvas of 'Highland Scenery,' rich in poetic feeling. J. Ballantyne's 'Woman of Samaria,' though delicately finished, wants character; not so J. A. Houston's 'Vidette on Marston Moor,' a single figure posted in bold relief against a threatening sky. R. T. Ross is delightful in a cottage-interior, where the 'Laird's Daughter,' having taken her place at a spinning-wheel, is receiving a lesson from the gudewife how to proceed. The details are sweet and natural in colour as in arrangement. Gourlay Steell sends seven pictures, combining portraiture and animals, all marked by his peculiar vigour, specially 'Deerstalking in Jura;" the moment chosen is when the noble stag has just fallen in presence of R. D. Campbell and his favourite stalker, gillies, dogs, &c. Behind is a range of misty mountain, with rocky uplands in front. The most striking contributions of S. Bough are from the Isle of Man: 'Peel Harbour,' though, perhaps, rather pale in tint, is remarkable for breadth and aerial effect. The sea-tempest beating on the pier, the ship heaving and straining in the offing, whose rescue the lifeboat is about to attempt, with the few miserable bespattered stragglers in the foreground, fill a large canvas with telling result. Charles Lees exhibits a view of 'St. Monans,' and a 'Game of Shinty on the Ice,' both fairly painted. Kenneth Macleay, in several Highland scenes, still adheres to his old hardness of outline; and A. Perigal, in a diversity of themes, ranging from Rome nearly, to John o' Groats, contributes no fewer than nine works, if not powerfully, yet most agreeably presented. Two young Scottish painters make rapid strides: to last year's 'Clipping Day,' shown at Burlington House, J. Smart adds a variety of vigorous Caledonian views, including 'The sere and yellow leaf,' noteworthy for excellent colour and the fine perspective of the long brown border of trees; while J. R. Reid, in 'Sunshine in Surrey,' carries us away to a lovely meadow, where a single figure, standing in the blazing sun, gives occasion to admirable play of light and shadow.

Besides 'Guinevere's Ride,' of last year, we welcome from W. B. Hole 'Her Wedding Day:' here a venerable man (father or grandfather?) holds by the hand a sweet modest girl in bridal attire, of whom he is taking tender farewell. The mother bends forward as if murmuring some word of loving counsel. The grouping is good, though the colouring is rather weak. Much praise is due to R. Gibb's 'Elaine:' it is an exquisite embodiment of the poet's vision of the "lily maiden" (rowed by the "dumb and myriad-wrinkled man") on her last journey to Lancelot's court. The slow, solemn movement of the barge, with its strange freight of young dead beauty, canopied by

"The silken case with braided blazonings,"

while the pale dawn steals on the silent river, is full of artistic feeling; the whole conception and treatment worthy the Idyll. Waller H. Paton revels as usual in glowing images—hill, vale, and stream, haloed after his own bewitching fashion, with soft atmospheric hues. Chiefly he soothes the sense in a 'Summer Moonlight,' where the harvest-field, thick studded with golden grain, shows dim and dreamy in the mellow radiance. Attention is arrested by R. Gavin's 'Naaman the Leper.' The *pose* of the figures is graphic. The expression on the face of the stricken man as, writhing, he raises himself on his couch to catch his wife's whispered message "to arise," while the small Jewish maiden shrinks timid and anxious before him, all is well conceived: the result is striking and original. In addition to many portraits that would be more meritorious if less imbued with mannerism (which to some is a second nature), Otto Leyde exhibits 'The Return.' An old man, whose ear has caught the step of the prodigal outside the door, watches his entrance with a dubious countenance. The son, haggard of face and of downcast mien, lingers on the threshold, as if fearful of his reception. A dog, which looks up wistfully by the father's knee, as if in full sympathy with the situation, is one of the best points in the picture. Though not seen for the first time, we are pleased to renew acquaintance with C. Bauerle's 'Spring:' the atmospheric breadth in which the children and butterflies are framed is positively charming. In 'Stoiterin' Hame,' by J. Henderson, a way-worn woman, who has plied her hawking trade all day, jogs at a weary, stumbling pace over the sands bordering a vast reach of ocean solitude: the figure is not much, but the sea with the waning day upon it is a superb subject in the hands of one who has studied its moods. In domestic scenes, requiring neatness of hand with a slight dash of the playful, R. Sanderson is successful

in 'The Young Housekeeper,' and in 'Hide and Seek.' We must say a good word for Miss I. Scott Lauder; 'The Knitting Lesson,' is firmly touched and aptly coloured: the artist has hit the precise expression suitable for the face of the old woman; and the small scholar at her knee, thinking more of her doll than improvement in her work, is happily rendered. 'The Italian Fruitseller' by the same, in water-colour, is also vigorously painted. J. B. Abercromby combines a certain humour with his talent, well wrought out in the contented 'wee bodie,' who, in 'I've aye been provided for,' keeps crooning over her solitary cup of tea. 'Lost,' by J. Farquharson, whose 'Leaving the Hills,' of last year, is still green in the memory, is a fine study of forest-depths, in which a poor child has got strayed to its own dismay. We do not wonder that the contributions of Hugh Cameron are mostly loans from private property. His works are ever pervaded by a sweet and graceful fancy. Our favourite here is 'The Day Dream,'—a gem in colour and expression. Not that the dreaming girl has great beauty, but something than beauty dearer, felt but indefinable. In portraiture we find most of the works are done by men whose practice extends to other departments. Indeed, few painters confine themselves to this one branch: among them, however, George Reid is distinguished. The careful manipulation of dress in his 'Marchioness of Huntly,' is much commented upon, as well as the happy *abandon* of his brush in the *tout ensemble*—although to our eye the flesh tints lack the warmth of the life-blood coursing through the veins. J. Archer imparts a graceful finish to his figures, very observable in his portrait of a lady (388). Norman Macbeth holds his ground in several vigorous portraits, and "snatches a grace" of a novel character in the 'Gentleman in a Syrian costume.' J. M. Barclay's best piece of colour is the powerful head of an enquirer seeking on the globe for the North Pole. D. Macnee, in a variety of portraits, is genial and truthful as ever; and J. R. Swinton, besides 'Mrs. Vesey,' delicately wrought, gives us an agreeable delineation of 'His Serene Highness the Duke of Teck.' A life-size portrait of Sir James Matheson of the Lewis, though deficient in solidity of colour, has dignity of expression, and promises well for the future of a young aspirant, Alexander Sutherland by name.

The water-colour pictures number 325. And here we cannot but remark generally the increased efficiency brought to bear of late years upon this class of Art. With refinement of touch, more power of hand is realised; and even the best of our oil-colour draughtsmen are now dividing their attention between the two *media*. We have no longer only a few flowers in a dreamy bit of meadow; but a thunderstorm grandly designated by S. Bough, in his scene from the 'Bride of Lammermoor;' a solid architectural composition (978) by J. B. Macdonald; a storm-beat moorland by J. Dobson; and a rich Venetian transcript from P. S. Nisbet, &c. &c.

Space forbids more than a passing allusion to the 49 examples of Sculpture. We have *par excellence*, W. Brodie's 'Education,' executed for the Merchant Company's Hall; 'The Technical Scholar' for the Buchanan Institution, Glasgow; and a statuette of 'Rebecca' offering a draught from the well, exceedingly beautiful in design. Mrs. D. O. Hill exhibits a noble bust of Sir Noel Paton; and a charming statuette of the veritable 'Wee Davock' of Burns, 'screeding aff effectual calling,' as he wends his way with a rabbit in his cap.

In concluding this brief notice of the Scottish Academy—a notice we would willingly lengthen had we room for it—we are well pleased to find at the end of the catalogue an index of the prices of the pictures which are for sale. Much trouble is thus saved to intending purchasers, who at once see what sum is asked for any work they desire to possess. The plan might advantageously be followed at Burlington House.

GLASGOW INSTITUTE OF FINE ARTS.

THE Glasgow Institute opened its fourteenth exhibition on the 2nd of February, the occasion having been inaugurated on the previous evening by the usual *conversazione*. The Lord Provost alluded to the steadily-increasing success of the Institute, the money-value of the pictures sold being, generally, the largest realised by any exhibition in Scotland. The display of works for the present year, amounting in all to 666, is above the average merit; and, besides many rising aspirants, it reckons the names of Calderon, Frith, Elmore, Goodall, Sir J. Gilbert, Linnell, Doré, Alma-Tadema, Portaels, Sir F. Grant, &c. The sales on the opening day amounted to £1,444; and, as they are continually being supplemented, it is calculated that the proceeds at the close will considerably exceed the handsome total of £8,558 of 1874. Among the loans are S. L. Fildes's 'Applicants to a Casual Ward;' Alma-Tadema's 'Reverie;' E. Nicol's 'They couldn't say their Carritch; Miss E. Osborne's 'Governess' (the property of the Queen); V. Cole's 'Heart of Surrey;' Calderon's 'Cynthia;' Archer's 'Three Sisters,' and others formerly exhibited in the Royal Academy. A large canvas, Gustave Doré's 'Midsummer Night's Dream,' holds prominent place; and certainly, if labour, minute almost to painfulness, could secure success, it is fairly won here.

Among *genre* pictures we are pleased with H. Weigall's female peasant, who, when prayers are said, "still kneels to watch the light:" somewhat roughly painted, it is natural and suggestive. Carl Bauerlé shows a delightful bit of childhood, a girl whose pinafore overflows with primroses, over which she is bending almost reverentially. 'The Roses,' A. Johnston, illustrates the old subject; the lovers are seated *al fresco*, the youth holding the flower with playful tenderness against the cheek of the maiden, as if to match their hues. Both look somewhat affected, and sadly lacking of brain; yet the treatment, though rather pinky, is soft and delicate. Two small pictures, 'L'Amour de Bibelots' and 'The New Jewels,' by A. Lecadre, are beautiful studies of brocade, drapery, and flowers. J. Portaels's style is perpetuated in the heavy brows and dark eyes of his 'Young Jewess.' 'The Doorway, Venice,' by M. Stone, represents a young mother, seated on the steps, as she watches her children sailing a tiny craft on the canal: the scene is full of light, without a touch of hardness, and the architecture is unexceptionable. J. Morgan is specially fortunate in 'School's Over,' where he revels in deft delineations of boyhood, indulging the full fun and frolic which is the rebound from the day's study. A difficult theme, 'The Keepers of the Grail,' has met a most poetical exponent in R. Brydall: "the three angels," bearing the holy vessel, literally sail "in dreamy beauty through the liquid air:" the conception is refined, and arrests the eye by its purity and grace. Lionel Smythe does not seem to improve as a colourist; witness 'Haymaking,' where the hay is of a blue tint, never, that we remember, to be seen in nature. Miss L. Starr's treatment of 'Break! Break!' is happy in the association of the cold grey surroundings of sea and sky; but the face of the mourner rather approaches to the stern than the suitably tender. Though hung very high, we discern talent in 'The Cavalier Cousin' by A. H. Bayes. The females sitting apart, shyly silent and half afraid, offer excellent contrast to their gallant kinsman, who is evidently making himself at home in a rollicking mood. Gourlay Steell shows to advantage in 'Weary with waiting,' where the dog watches the dead stag in hungry expectancy.

The Institute excels in landscape, and did space permit, we might expatiate on the wealth of enjoyment offered in many charming transcripts both by native and foreign professors—the bold dash of Docharty's powerful manipulation in the 'River in Spate;' the shifting sparkle of sunshine and shower

in Fraser's 'Highland Glen;' the warm serenity of sky and red-brown palaces of Mouchet's 'Venice;' the rich glow of Macwhirter's 'Autumn Birchwood;' the golden glory of evening, when the moon divides the heavens with the dying day, of Waller H. Paton; the majestic sweep of Bough's hand in the summer tempest in Keswick; and the stern Caledonian grandeur of John Smart, and a host of others. The 'Untrodden Ground' of D. Murray, a young artist of distinct promise, merits a word; that lovely, sequestered spot, where the verdure, richly blent with wild flowers, would seem to mark the touch of a foot profane, is a veritable poem.

There are many attractive water-colours which we have no room to point out. The sculpture is meagre in quantity, although the names of Brodie, Mossman, Stanton, G. Ewing, and Mrs. D. O. Hill, speak well for its quality. There is a lovely statuette of Chaucer's 'Grisilda' by D. W. Stevenson.

THE NEW BRITISH INSTITUTION, OLD BOND STREET.

OF the hundred and ninety-six pictures that compose this exhibition there is scarcely one which is not up to a respectable level; while there are many far above one's ordinary gallery experience. Beginning with the foreign section, we find the place of honour very worthily occupied by J. Van Luppen's 'Ravine of Failmagne, in the Ardennes' (19). In the immediate foreground of this large, well-filled canvas, are some deer feeding on a level space, through which meanders a tiny streamlet. This leads up to the grand gorge whose depths are filled with misty greenery, and whose wall-like sides are wooded to the topmost crag. Over all there is a bright calm summer sky, which comes reassuringly and refreshingly to the eye that has been trying to pierce the mystery of the darkling glen. The painting of this landscape is in Mr. Van Luppen's best manner; and all those who are familiar with his handling of level marshy spaces, copse-covered hills, and his treatment of aerial perspective, will readily understand that the picture must be an important one. Mr. Van Luppen is supported by such men as Ver has in his 'Return from Fishing' (7); J. Maris in 'Ploughing and Sowing' (27); T. Weber in 'Sunset—Triport, Normandy' (159); and A. Wust in 'Twilight in Norway' (175).

Opposite Van Luppen's 'Ravine' hangs another representative work, different in school, subject, and sentiment, and yet painted by one to whom all styles are easy, and the most diverse subjects familiar. 'Gluttonous and Lazy: Temperate and Laborious' (119), represents a large pig crunching turnips and mangel-wurzel on one side of the picture, and a patient donkey on the other, bearing about him the marks of toil, and carrying in his panniers the implements of industry. This is a repetition of the picture painted for the *Cercle Artistique* in Antwerp, of which M. Verlat is a member; and he meant by it to represent the two parties of which, he thought, the club was formed. The animals are dashed in with spirit, at the same time that texture is fully expressed, and the animal-nature of each fairly, and even sympathetically, individualised.

In figure-painting we have 'The New Ear-rings' (161), by H. I. Burgers, representing a comely Dutch lass in flowered wrapper, adjusting by the looking-glass her new ear-rings, while a tall, fisher-looking youth sits at the table. This lad, by the way, is a head too tall; but the other figure is bodied forth so bravely that we forget the bad drawing, and when we look into the glass we forgive it. More interesting because, perhaps, more original, is 'Hush-a-bye, Baby!' (34), by N. Gysis. Here we see a middle-aged negro, of the most humane and happy type, industriously nursing a squalling baby; the radiant face of this patient nigger is sure to command many admirers. We are not so confident that A. Roberts's 'Rehearsal' (153)—two young monks singing from the same book—will be equally popular, although, in point of Art, it is the most masterly-modelled figure-picture in the gallery.

The English portion of the exhibition is represented by several artists of recognised repute. 'The Sower' (22), by W. Cave Thomas, is a noble and impressive figure, worthy the reputation of one who is noted for looking at Art, and for treating it, too, in its larger and broader aspects. We should like to see this idea of the sower carried a little farther, and a finished picture made of the subject. We have 'Sun rising in Mist' (3), by C. W. Wyllie; 'Powder Hulk off Woolwich' (28), by H. T. Dawson, junior; 'The Evening Hour' (66), by T. Danby; 'A Herring-boat coming in' (114), by E. Hume; and 'The King of the Forest' (109), by H. Dawson, all of them desirable cabinet pictures, and which can readily be matched in the same gallery by W. P. Frith, R.A., J. Sant, R.A., G. F. Teniswood, T. Jones Barker, Birket Foster, and others. The collection altogether is an interesting one, and, from being kept within reasonable limits, it can be seen comfortably at a visit.

SPRING AND AUTUMN.

FROM THE BAS-RELIEF BY F. J. WILLIAMSON.

MANY of our readers will probably be able to call to mind Mr. Williamson's pretty sculptural "conceit" entitled 'Sunrise'—a chubby-faced child drawing the curtains of its bed aside as the sunbeams entering the room waken, or are presumed to do so, the sleeper from its night's slumber—of which we gave an engraving in our volume for 1873. From the same sculptor comes the 'Spring and Autumn,' a picturesque composition, exhibited at the Royal Academy in 1873, and executed for Mr. R. B. Sheridan, of Frampton Court, near Dorchester, where the plaster-model occupies a place over the door of the conservatory. Seated in front of an altar dedicated to Ceres is a young girl, 'Spring,' who has woven a chaplet of early flowers to adorn the neck of the fawn which she encircles with her right arm; near this group a young urchin hands to his companion a bird's nest, just taken from the tree to which he still clings. On the right of the altar stands a matronly figure, 'Autumn,' with a distaff, &c., in her hands, holding converse with 'Spring;' at the feet of the former lies a hound, typical of the approaching hunting season, and on her left hand boys are gathering grapes from a trellised vine. There is much poetic feeling in the design, and the arrangement of it has been carefully studied, so as to maintain harmony throughout. It may be remarked that the work was executed as a companion to one entitled 'Welcome and Farewell,' at Frampton Court, by an Italian sculptor.

Mr. Williamson is now engaged upon the reproduction, in marble, of 'Spring and Autumn,' which, when completed, will be placed in the hall of Mr. Sheridan's mansion. In the marble *replica*, the heads of two female figures are portraits, respectively, of Mrs. and Miss Sheridan. This sculptor, we hear, had recently the honour of receiving from her Majesty a commission for life-size statues of the two sons of the Prince of Wales.



SPRING AND AUTUMN.

ENGRAVED BY H.C.BALDING. FROM THE SCULPTURE BY F.J.WILLIAMSON.

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ART-NOTES FROM THE PROVINCES.

BRIGHTON.—The recent exhibition of pictures at the Brighton Art-gallery is considered to have been successful, inasmuch as works were sold to the amount of upwards of £1,000, and several artists received commissions for painting.

LEEDS.—It is stated that her Majesty will lend to the forthcoming Yorkshire Exhibition in this town two pictures from the collection at Buckingham Palace; one, Sir E. Landseer's 'Studio of Chantrey,' the other, 'The Opening of London Bridge,' by C. Stanfield, R.A. This latter work was engraved in the *Art Journal* some years ago.

LIVERPOOL.—It is stated that the Corporation, having determined to erect a statue of Mr. Alderman Walker, in recognition of his liberality in giving an Art-gallery to the town, has been met by Mr. Willmer, the proprietor of the *Liberal Review*, with a threat of legal proceedings against the Council, on the ground that any payment out of the borough funds would be illegal for such a purpose. The Corporation, however, resolves to carry out its plan, and has publicly expressed regret that a graceful complimentary act should have been opposed by only one ratepayer. Still, a general opinion is prevalent that the application of the public money to such an object is illegal, and that the necessary sum (£1,000) will have to be raised by subscription. We have since heard that Mr. Walker has met every difficulty by requesting the Council to give up the scheme altogether.

MANSFIELD.—The distribution of prizes and certificates obtained by the students of the School of Art during the past session has taken place at the Town Hall. The chair was occupied by the Right Hon. Earl Manvers, who was accompanied to the platform by W. F. Webb, Esq., of Newstead Abbey, and other gentlemen. From the report of the master, Mr. J. Seddon Tyrer, it appears that the number of students continues to increase: fifty-two of whom attended the night class, and ten the morning class, during the past year. The pupils succeeded in obtaining twenty-eight Government prizes, being an increase of seven over the number of the past year. Earl Manvers addressed the students, advising them to persevere in their studies; he was followed by Mr. J. S. Rawle, F.S.A., headmaster of the Nottingham School of Art, who gave some excellent words of advice and encouragement.

TODMORDEN.—The unveiling of the statue raised by public subscription in memory of the late Mr. John Fielden, M.P., one of the principal advocates and promoters of the Ten Hours Factory Bill of 1847, took place on the 3rd of April. The statue is the work of the late J. H. Foley, R.A., and was executed several years ago, but has only now been erected, owing to the difficulty of finding a suitable site.

MINOR TOPICS.

NATIONAL GALLERY.—In the House of Commons, Mr. Beresford Hope has asked the First Commissioner of Works whether the site for the enlargement of the National Gallery in Trafalgar Square had been acquired by the Government; and, if so, how long this site had been at the disposal of the Government, and what had been the total cost of its purchase. Lord H. Lennox said Mr. Barry was appointed architect of the National Gallery in 1868, and in 1869 he proposed plans for its rebuilding in sections. Between 1869 and 1873, a piece of ground containing 33,000 square yards was purchased, and of this 11,500 square yards were to be given up to the improvement of the approaches. The first, which occupied 25,000 square yards, was completed; and the second, which occupied the remaining 17,000 square yards, was ready for commencing the works. With regard to the two remaining sections, they comprised the space now occupied by the barracks, and the front *façade* of the Gallery in Trafalgar Square. Whether the barrack-square was to be given up for this purpose would not depend so much upon the First Commissioner of Works as upon the Secretary of State for War. The price paid for the area was £140,865.

SOCIETY OF WATER-COLOUR PAINTERS.—Three names have recently been added to the list of Associates of this institution, those of Mrs. Allingham (formerly Miss Helen Paterson), Messrs. Edward Radford and Edward F. Brewtnall. We have yet to make ourselves acquainted with the works of these artists.

THE INSTITUTE OF WATER-COLOUR PAINTERS, following the example of the older society, has also increased its numerical strength—by the election of three ladies, Miss Gow, Miss Coleman, and Miss Chase; and two gentlemen, Mr. Towneley Green and Mr. Stanisland.

ARTISTS' ORPHAN FUND.—We have been asked to aid in appealing to the public and the profession on behalf of this Society, one associated with the Artists' General Benevolent Institution, but having for its sole object the support and education of the Orphan Children of Artists, by placing them in various schools throughout the country, in localities selected by the committee as may seem in every respect most desirable and convenient. This plan has been found to work admirably. The first applications for assistance were received in June, 1871, since which time fifty-two children have been either partially or entirely supported and educated by annual grants varying from £10 to £40, and, at the present time, the fund is providing for thirty-seven children. The committee, however, regret they are unable to entertain more applications, as the income of the fund is exhausted by grants to the children now being educated, and they are therefore compelled to make an earnest appeal to the profession and the public for an increase to the fund, which they desire to raise to the sum of £20,000, "the least amount required to do the work thoroughly and well." Towards this a gentleman, who has proved a most liberal benefactor, but is known only as "A Friend to the Fund," promises a subscription of £500; and other less sums, amounting in the aggregate to more than £1,000, are offered. A dinner in aid of the fund will take place on the 8th of this month, at the Freemasons' Tavern, when H.R.H. the Duke of Edinburgh has consented to preside. We should add that the Acting Secretary is Mr. F. W. Maynard, 24, Old Bond Street.

THE SOCIETY FOR THE ENCOURAGEMENT OF ART is doing its work wisely and well; perhaps no institution has effected so much with means so limited. The *conversazioni* are highly attractive and very useful, and several distinguished gentlemen, eminent as artists or men of letters, deliver lectures of great value on popular subjects.

A NEW THOUGHT IS OFTEN A NEW PLEASURE; it is, at all events, a novelty to produce, as Mrs. E. M. Eichbaum has done, what she calls an "Historical Chart of England and Wales," of which the publishers are Messrs. Bacon & Co., of

the Strand. The novelty consists in this: England and Wales are divided into counties, the boundaries of each being distinctly marked. Then into each county is introduced a picture commemorating some great event by which that county has been rendered famous: thus Northumberland has the battle of Flodden Field; Devonshire William of Orange passing through Exeter; and Sussex the never-ending search for the body of Harold. It is a good idea, and may amuse and instruct, for nothing so impresses the young mind as a picture. The drawings are exceedingly clever; each one of the several subjects might be indeed painted of a large size with very serviceable results.

LONDON is this month full of Exhibitions: on the 1st of May there will be about twenty collections of modern pictures open to the public. That number, however, includes a dozen that are shown by dealers; but these are, for the most part, of great merit and interest, and are sure to attract buyers. In all such cases there is a large preponderance of foreign masters, the artists being very eager to send their works to this country, and the dealers being quite as eager to have them. Indeed, to say nothing of collections exclusively foreign, the French Gallery in Pall Mall, the French Gallery in Old Bond Street, Messrs. Everard's Flemish Gallery in King Street, Covent Garden, and the Danish Gallery in New Bond Street, four-fifths of the catalogues of all the dealers are made up by foreign painters; take away these, and no exhibitions would be possible. Whether this is a good or an evil it would be hard to say. No doubt to see many of the productions of artists of the several continental states is highly desirable and advantageous, but to be inundated with them is another matter.

THE CONDUIT STREET GALLERY.—M. E. Loppé, whose pictures form the main feature of this exhibition, first attracted public attention on the walls of the Alpine Club, of which he is one of the few honorary members—in 1873. His contributions to this gallery—now in the second year of its existence—are over thirty. The most important canvas is that representing the ascent of Mont Blanc, and the time is about ten in the morning. The close adherence to nature in all glacier and Alpine phenomena generally, which strikes every one who has seen M. Loppé's works, need not be insisted on here; our readers must go and form their own judgment, and experience for themselves the wonderfully elevating influence of his grand pictures. Besides these Alpine views, there are many other fine examples of British and foreign artists, the latter being very strongly represented by such names as Rosa Bonheur, Meissonier, De Nittis, Roybet, and Fortuny. The most remarkable picture, however, in this section of the exhibition is that by Munkacsy, a Hungarian artist little known in this country, although familiar enough to the visitors of the *Salon*, where his works always command enthusiastic admiration. His work here, 'Rodeurs du Nuit,' contains nearly twenty figures half the size of life. Sir Robert Collier has sent a fine Alpine landscape, which Loppé himself admired; and Sir Henry Thompson 'A Study from Nature and Still Life'—a tortoise, a butterfly, and some flowers lying on a marble slab, and a large china-plate of antique pattern—which will increase greatly the artist-reputation of the famous surgeon.

PORTRAITS OF THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES.—These life-sized, full-length portraits, by J. Sant, R.A., are now shown at the gallery of the Messrs. Colnaghi, in Pall Mall. The prince leans slightly on the pediment of one of the pillars of the vestibule in which he stands, and through which we get a glimpse of the sky. Over his red military uniform is thrown a pale blue robe—the folds of which Mr. Sant has arranged very effectively—belonging, we believe, to the Order of the Star of India. The princess, on the other hand, stands indoors by an elegant chair, which is just touched by one of her hands. Her dress is white, and richly quilted; across her shoulder she wears the broad crimson ribbon of some order, and on her beautifully-set head a diadem of brilliants. The background of all this is dark green, appropriately embossed, or patterned, with Prince of Wales's feathers. The likenesses, in both cases, are excellent, and so far as grace, dignity, and effective, yet quiet, colouring go, Mr. Sant has produced two of the best pictures we have seen for a very long time. The Raja Khuppoortala, for whom they were painted, may be proud of them.

'THE CONNOISSEUR,' BY FORTUNY.—A fresh interest attaches to everything this gifted artist ever did now that he is no more, and his many admirers will be glad to hear that there is being exhibited at Mr. Tooth's, in the Haymarket, not a scrap, a sketch, or a replica, but a highly-finished and important work, which this country sees for the first time. 'The Connoisseur,' a gentleman of the old *régime*, before yet the days of the Revolution had dawned, is quietly seated in an apartment of his château before a portfolio-stand, whose contents he is earnestly examining. The interest is shared surreptitiously by one of his lackeys, who, in cocked hat and richly-embroidered pink coat, peeps at the engraving over the back of his master's chair. The servant in blue, whom we see in the distant part of the room, is in the act of bringing from the richly-carved side table, which is so perfectly in keeping with the rest of the gorgeous appointments of the room, another portfolio. 'The Connoisseur' himself, an elderly gentleman, wears a white satin coat and blue breeches, and forms, without calling upon the eye for any undue effort, an admirable focus for the picture. The rich sparkle, the change and interchange of light and colour, the nice management of *chiaroscuro*, are all suggestive of the school—of the school, too, at its very best. We would wish no better picture on which M. Fortuny's merits as an artist might rest, and by which he might be judged, than this picture of 'The Connoisseur.'

MADAME SALIS SCHWABE, whose name has long been connected with some of the best charity associations in England, in Germany, and in Italy, has issued a prospectus of an institution she desires to establish at Naples, and which she especially addresses to artists. Several years ago a free school was founded at Naples by a Miss Reeve, who unhappily died; as a consequence it remained in abeyance. Madame Schwabe seeks to revive it; has, indeed, already in a measure done so; but she desires to raise a fund sufficient to erect a proper building, or rather to enlarge, reconstruct, and render in all ways commodious, a structure which the Italian government has placed at her disposal for the high and holy purpose. She hopes to obtain in this country, in Germany, and in Italy, such assistance as may uphold the establishment until it is self-supporting. We copy a passage from the prospectus:—"The schools being open to the children of Catholic, Protestant, and Jewish parents, no denominational teaching is allowed in school; but, as hitherto none but Catholic children have presented themselves, an arrangement has been made with the Catholic priest that they receive religious instruction, at the option of their parents, in a chapel annexed to the institution, every Thursday morning, that day being a holiday in all schools in Naples. But, while doctrinal teaching is excluded from the school itself, the moral and spiritual culture of the children is carefully kept in view; throughout the school the two fundamental principles of 'love and obedience to God,' and 'love to man,' common to all religions, are recognised and taught; and it is hoped that such influences may help the children to grow up into good, conscientious men and women, and industrious citizens." In the course of the year Madame Salis Schwabe proposes to have a sort of lottery, consisting mainly of works of Art—paintings, drawings, sculptures, and articles of *vertu*. And no doubt she will to a large extent succeed; her own intimacy with several of the leading artists of the Continent, which dates from a long time back, will materially aid her project; and it is more than probable that some British artists, who owe much to Italy and love it, will co-operate with her in carrying out her benevolent and merciful task. A touching and eloquent appeal issued by Madame Schwabe will surely receive response. The Art-works thus collected (of which many from painters and sculptors of high position have been already contributed) will be exhibited in London previously to distribution.

WILLIAM CHARLES MACREADY.*

IT is not so long since we saw William Charles Macready. He was then a wreck: his mind had not gone, but his voice had. He could nod only to indicate assent or dissent when reminded of "old familiar faces in old familiar places." He had outlived nearly all his friends of the "long ago"; the latest removals being Proctor, who, as "Barry Cornwall," was one of the great actor's aids on the stage; and Lord Lytton, who contributed much to his fame in the palmy days of the British drama, when there were giants to act as well as to write. There are few left who knew him in his zenith. The renown of the actor is but for the time and place. He leaves no mark: those who have never seen him in life cannot see him in fancy. It is very difficult indeed so to picture him as to bring him with anything like reality before a reader.

They are old now who remember Macready in his prime. He followed greater men than he was—notably Kemble and Kean: they were leaving the stage as he "came on"; and it is not the good fortune of many to have seen them act together. But if he was second to these great lights, he has had no successor who may be deemed and described as his rival. He kept his place in proud triumph from the days when these lofty souls left it; and from his day to this there has been no competitor worthy to be classed with him. Of actors, that is to say; for, beyond question, Helen Faucit was, for a quarter of a century, as great in her art as he was in his. Playgoers not yet aged will recall with enthusiastic delight the plays they made famous by their genius; one doing quite as much as did the other. Ah! we may mourn for the glories that are gone. There were other actors and other actresses who achieved and merited fame; there is a long list of chieftains of the sock and buskin who will never be forgotten by those who can recall them; but they were heroes or heroines in the comparatively lower grades of their art; and they too have left no successors worthy to enter the arena. Of men, there is not one of the grand old school left; but Helen Faucit, a girl when Macready was aged, reminds us now and then how much we have lost and how little we have gained by the prosperous appliances of the modern stage; and P. Horton (Mrs. German Reed), though no longer the gentle Ariel, the fair Ophelia, or the tender "fool" in *Lear*, still brings back to us the forceful memory of a grandeur and a grace of which modern drama lovers can have but a limited conception. If we are becoming garrulous we but pay the penalty of living long.

A Life of Macready sends us back to the long past. Our desire is to fill with recollections—not a page, but a volume; for, linked with his memory are memories of a hundred in association with the drama, acted and written, which he so largely contributed to uphold and advance during the greater portion of half a century.

He was not only a grand actor, he reformed and renovated every branch and department of the stage. Especially was Art much indebted to him as he was much indebted to Art; his aids in that way were men whose reputation endures and will endure for ever. The painters, Stanfield and Roberts, may be estimated to-day, while the actor will live only, or at best, in imagination.

We have, however, to consider Macready in the light in which these two thick volumes place him. They are by no means entirely satisfactory; indeed, they leave us little for gratification, yet much for regret; and undoubtedly his place will be higher in the estimation of those who do not, than of those who do, read them. Sir Frederick Pollock is an able lawyer and a sound and upright judge, but he is a bad editor. One-half—perhaps, more—of what he has printed might have been wisely kept from sight; nay, the world would not have lost much if the whole had been hidden from the public eye. The weighty book consists of Macready's "Reminiscences" from his beginning to his end, and his Diaries seem to have been issued to the world, without the erasure of a line. They are prefaced by the word "selections," indeed, but pages after pages are filled with utterly useless memoranda of mere dates and records of places played at, with here and there a line, and no more, to record such events as his father's death, the bringing out of a play that was thenceforward to be one of earth's treasures, such as *William Tell* and *Virginius*, to say nothing of Shakspere revivals, and later on *Ion*, the *Lady of Lyons*, &c.

Of the vast number of men and women of mark who were his friends or acquaintances he names hundreds; but merely names them. There are very few concerning whom he records a passage worth recording; yet to some of them we know he was attached, while to others he was under weighty obligations; in a word, his sins are not of commission, but of omission; while it is, alas! too apparent that all who came in the way of William Charles Macready were nothings or less than nothings. We have made some reference to Miss Faucit, who acted with Macready through many London seasons, and was his main support in all his leading parts. What would Shylock have been without Portia, Romeo without Juliet? in short, is there one of Shakspere's plays that could have borne revival without a lady competent to satisfy an audience in the part of at least equal importance to that of the hero? Helen Faucit was somewhat more than that; she was as good, as pure, as true an actress as Macready was an actor, as high in favour with the critic and the public; and for much of his prosperity, as well as his fame, Macready was indebted to her. Yet (it is difficult to believe) she is not recognised in any passage of the diary beyond the faintest possible praise, such as might have been awarded to one of Lady Macbeth's gentlewomen. Worse; clearly professional jealousy was Macready's bane, and probably originated much of the morbid sensibility that in a measure poisoned his life.

It would be easy to go at length into a subject that is very painful to those of his friends still left by whom he was regarded with sentiments akin to affection; who rated his genius high, and his private character still higher; who found in his society a stimulus to healthy excitement; and who largely magnified not only his great ability, but the domestic gifts that made his home happy, and showed him not only as the intellectual professor, but the Christian gentleman. The feet of clay may not have been seen until this Diary was published; they are seen now; and surely there will be among the old friends of William Charles Macready as much astonishment as sorrow that some things have been said that need not have been said, and very much omitted that ought not to have been omitted. Then, again, surely Macready must have left a mass of letters written by, or to, him, many of which contained passages of interest and value for the hereafter; excepting a few to Lady Pollock, none such are printed in this book.

That Macready was a just and upright man, all who knew him know well; faithful and devoted as a husband, thoughtful and affectionate as a father; discharging honourably all his duties as citizen, neighbour, and friend. That he was naturally pious is now certain; trustful, hopeful, and prayerful as a pure Christian, he sought to walk according to the precepts and example of his divine Master. He often tells us how much his good intentions were averted or negatived by a temper over which he had little or no control. It was the one blot in his character, that wrought much of misery in many ways.

* "Macready's Reminiscences." Edited by Sir Frederick Pollock, Bart. In Two Vols. Published by Macmillan & Co.

ART-PUBLICATIONS.

STUDIES AMONG THE PAINTERS* is from the pen of a writer who has for many years employed it at intervals in our service, and to good purpose. Other publications have also derived aid from it on matters connected with Art; for the papers which make up this volume originally made their appearance, and not very long since, in the *People's Magazine*. It is an encouraging sign of the times, so far as relates to the diffusion of Art-knowledge, to find a popular publication, like that just mentioned, dedicating a portion of its pages to interesting and instructive essays on painters and their works, both ancient and modern, and written by one who has made the subject so much a study as Mr. Atkinson has done, and has had so great experience in placing his opinions before the public. Prefacing his sketches with a concise yet comprehensive introduction upon the growth and development of the art of painting, and with sundry "Tabular Views of Historic Schools," the author gives a summary of the lives and works of some of the great painters of each school, from the earliest period down to our own time—that is, to the death of Turner. These essays are written less for the initiated than for those who have yet to learn about Art, and for such a purpose they are well adapted by the simple, pleasant, and yet practical manner in which both the histories and the teachings are given. The book is enriched with a number of good-sized woodcuts admirably engraved from famous pictures. We cordially recommend it as a preliminary "study among the painters;" it will open the way for further research.

To the Rev. J. G. Wood natural history is very largely indebted; he has made the theme popular, and advanced the cause of humanity. To the lower world he has long been a firm and useful friend, and he will not lessen his reputation by the work under notice,† although it seeks to propagate opinions utterly hostile to those of the vast majority of human kind. Mr. Wood's purpose may be gathered from the motto he borrows from James Hogg, "I canna but believe that dowgs hae sowls;" and if dogs, of course horses—equally of course all of the animal creation; and where to stop Mr. Wood does not say, and certainly does not know. "Where reason begins and instinct ends" is a problem that remains unsolved, although considered and discussed probably ever since man was made—to rule over all beings beneath him; for that they are beneath him Mr. Wood freely admits, although no doubt he is right in assuming that many "dowgs" have higher intelligence—more soul in fact—than many women and men. Cases are occurring every day to prove that we libel an animal when we call a man a brute. Mr. Wood is not content with supporting his theory by facts; he quotes scripture abundantly to show that his belief is sustained by revealed religion. His proofs are few, bare, and utterly unconvincing; not so, however, with the anecdotes he relates; they show, beyond question, an amount of intelligence so large and strong as to lead to the conclusion that animals to whom life is given here may have life continued hereafter. That dogs do reason is certain; that they have a language intelligible to them is quite sure: their powers of intelligence may be limited, but so is that of the more degenerate races who walk on two legs and have no tails. Right or wrong—and we do not venture to determine which—Mr. Wood has produced a very pleasant, readable, and useful book, full of exciting stories, told on safe testimony, from which future writers about animal sagacity will largely draw. If his volumes did nothing more, they will at least do this—make the higher more tender and merciful to the lower world, and ably second the laudable efforts of the Society for the Prevention of Cruelty to Animals.

A SOMEWHAT original and, to a certain extent, good idea entered the mind of the author of "Our Sketching Club,"* when he was induced to present his views of landscape painting in the form of a story, wherein individuals and incidents find a place; country life and country amusements being ingeniously interwoven with tree-drawing, studies of colour, perspective made easy, contrasts, harmonies, and the whole *curriculum* of Art-teaching. The "Sketching Club" consists of a limited number of young Art-students of both sexes, under the assumed guidance of Charley Cawthorne, a Yorkshire amateur, brought up at Eton and Oxford, and who at the latter place had "taken to Art because he liked it very much;" subsequently he settles in London and practises. Certainly a more pleasant way of teaching theoretical Art than that propounded by Mr. Tyrwhitt could not by any possibility have been invented: it is all embodied in a correspondence passing between the president and his friends of the club; for they are scattered about the country sketching, and riding, hunting, shooting, and fishing, or travelling on the Continent, and the pastimes alternate with serious study; and love-passages stand side by side occasionally, with valuable hints about the rules and technicalities of Art, which derive much additional importance from the introduction, with permission, of much, if not nearly the whole, of Professor Ruskin's "Elements of Drawing," with the illustrations.

We have an agreeable recollection of former writings on Art by the reverend author of this book—one we can cordially recommend as a very pleasant admixture of amusing narrative and practical discussion.

THE great composers of Germany are the property of the whole world; all human kind understand their language, and can converse in it. The grandest of them are here brought together in a volume of much taste and elegance.† No better photographs have been produced, and for these we are to thank Professor Carl Jager. They are, of course, from authentic portraits, such as have long been accepted as the best likenesses and the most excellent Art-works. Thus we have Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, Meyerbeer, Mendelssohn, and others. The letterpress is of great merit, written by one of the most accomplished of musical scholars. The style is simple, unaffected, and comprehensive; and the criticism (where the author takes the part of the critic) judicious, instructive, and encouraging. The book is charming to read, and should find a place not only in every library, but as close as may be to every piano.

"SONGS OF OUR YOUTH." The title of Mrs. Craik's latest book misled us;‡ we fancied she had collected the songs of *our* youth, and took it up in expectation of a rare treat, that it would lead us back to the flowery paths from which we have wandered we care not to say how long, and give us again the delight that lives only in memory. The "Songs of our Youth" are only the songs of *her* youth; and, although any production from the pen of this accomplished writer of poetry and prose cannot fail to receive cordial greeting and warm welcome, we confess to disappointment. The verses are graceful and healthful (there are between forty and fifty of them); and though perhaps there is not one that will take high place among the lyrics of the age; wedded as they here are to beautiful and touching music, borrowed from many countries, the volume is sure to be attractive in households where music supplies one of the leading delights of life.

* "Studies among the Painters." By J. Beavington Atkinson. Published by the Society for Promoting Christian Knowledge.

† "Man and Beast, Here and Hereafter." Illustrated by more than three hundred original anecdotes. By the Rev. J. G. Wood, M.A., &c. Published by Daldy, Isbister, & Co.

* "Our Sketching Club. Letters and Studies on Landscape Art." By the Rev. R. St. John Tyrwhitt, M.A., Formerly Student and Rhetoric Reader of Christ Church, Oxford. With an Authorised Reproduction of the Lessons and Woodcuts in Professor Ruskin's "Elements of Drawing." Published by Macmillan & Co.

† "Gallery of German Composers. A Series of Photographic Portraits. With Biographical and Critical Notices." By Edward F. Rimbault, LL.D. Published by Frederic Bruckmann, Henrietta Street, Covent Garden.

‡ "Songs of our Youth." By the author of "John Halifax, Gentleman." Published by Daldy, Isbister, & Co.

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STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

THE introduction, by Landseer, of architectural fragments as a kind of framework to his figures and animals, or, perhaps, it would be better to say, the combination of all these, is seen in several of his most popular pictures, as in the 'Bolton Abbey,' 'Refreshment—a Scene in Belgium,' 'The Duke of Devonshire and Lord and Lady Cavendish'—the sketch of which was engraved in our number for March—and several others it is unnecessary to point out. We have another most picturesque example in the subject engraved on this page, than which nothing of its kind more striking is to be met with. What a capital group is that encircling the fountain; the man mounted on the horse, and who has led a cow—used as a draught-animal—to drink; the girl with a shallow basket of fish; the calf availing itself of the opportunity to get some "refreshment" of its own; the noble dog seated in front, and the pair of goats feeding out of a bag. Then in the distance we catch a glimpse of the lake of Geneva, backed by the range of blue mountains; the sails of some feluccas at anchor, with three or four fishermen grouped near the embankment-wall, fill in the middle distance, and complete a most animated picture, executed with nothing more attractive than sepia and pen and ink. Landseer seems to have taken some liberty with the locality, but any one who can appreciate the composition will overlook the artist's license.

'At Work' is from a drawing in pencil which is in one of



Scene at Geneva (1840).—*Lent by John Fowler, Esq., C.E.*

Landseer's sketchbooks, a volume containing similar outlines of 'The Shepherd's Chief Mourner,' 'High Life,' &c.: it is in the possession of the gentleman who kindly lent us the drawing, Mr. H. G. Reid, of Middlesborough. The dogs are setters, and, as we read the sketch, the full-grown animal, whose head and form are all life, is accompanied by some youngsters in training: all are intent on their work. Underneath this is the original idea of the well-known picture engraved by the artist's father, John Landseer, in 1831, of 'Alpine Mastiffs reanimating a Traveller.' The sketch, drawn in chalk on blue-grey paper, is very indefinite: one dog only is seen, barking to give notice to any of the Mount St. Bernard inmates who

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may be within hearing; the monastery is just visible on the right-hand top of the sketch; underneath this dog is faintly outlined the form of another, which may be readily traced out by those who know the picture or the large engraving. The



At Work (1828).—*Lent by H. G. Reid, Esq., Middlesborough.*

original painting was exhibited at the British Institution in 1820, and again at the Art-Treasures Exhibition at Manchester in

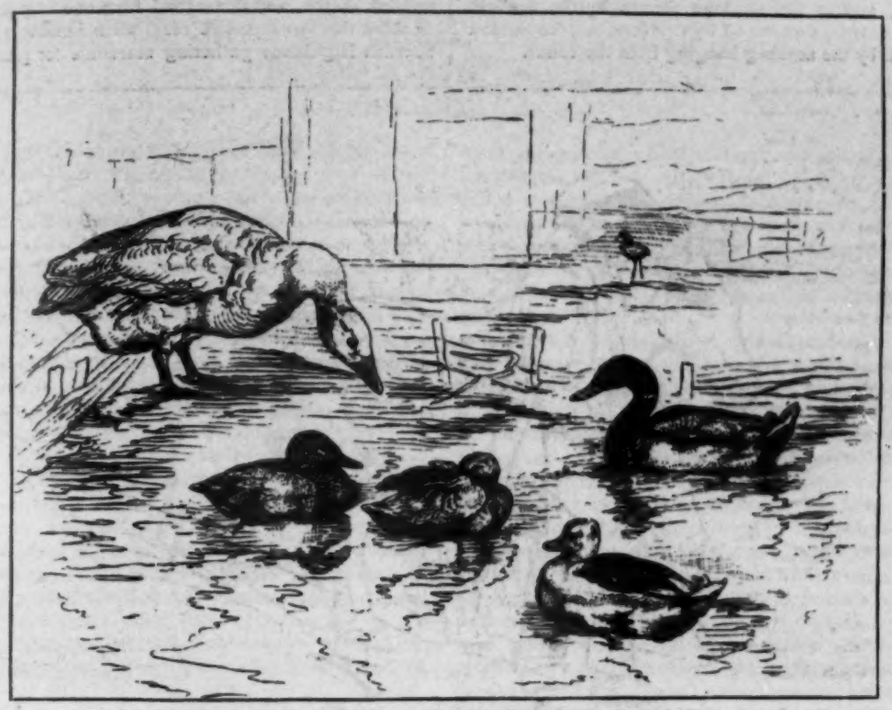


Alpine Mastiffs (1820).—*Lent by Mr. Joseph Page, Nottingham.*

1857, when it was the property of the late Mr. Jesse Watts Russell; it is now in the possession of Mr. S. Addington.

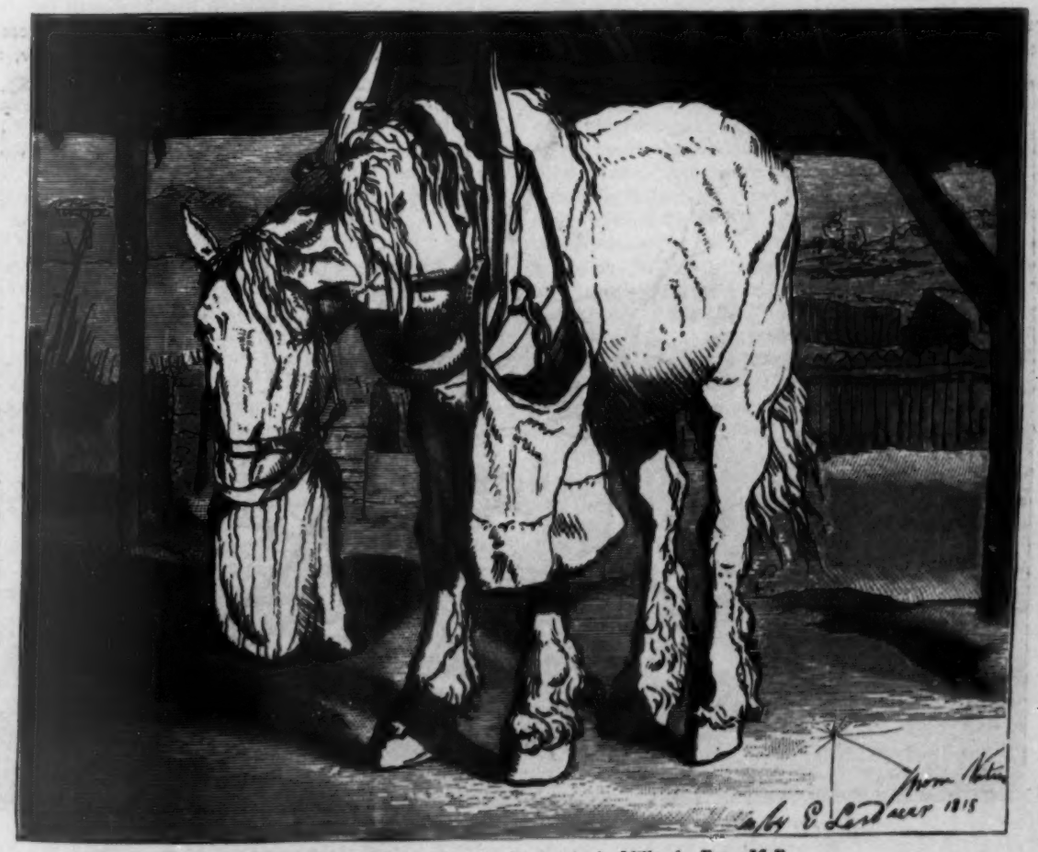
'The Duck Pond' is a novelty from the hand of Landseer; it is a pencil sketch, one of those kindly lent to us by Mr. F. A.

Milbank, M.P. The drake and the three ducks are rather elaborately drawn, and perfectly true to nature: the goose is



The Duck Pond.—Lent by Frederick A. Milbank, Esq., M.P.

more sketchy, but is equally truthful. The 'Cart Horse,' engraved also on this page, is a very early work, drawn in sepia



A Cart Horse (1815).—*Lent by Frederick A. Milbank, Esq., M.P.*

when Landseer was but thirteen years of age; how closely he studied, even when so young, is manifested by the dreamy

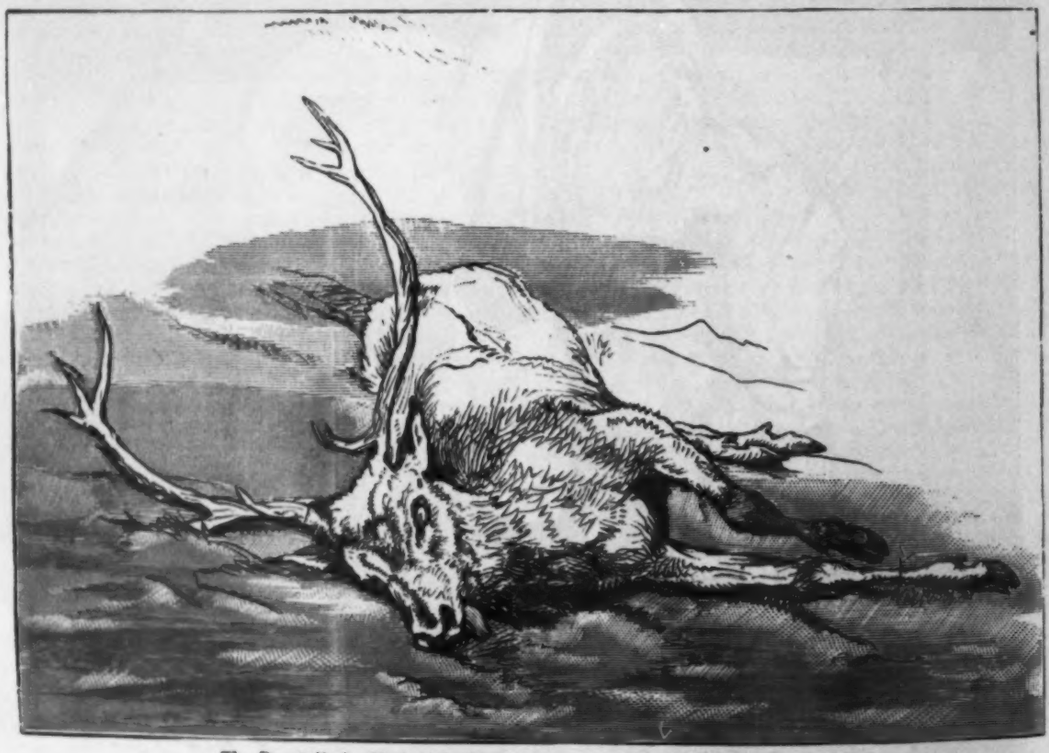
attitude of the animal, after nearly emptying his nosebag, in his half-closed eyes, and in the shadows thrown by the sunlight from the horse's near legs on the off legs. Note, too, the shadow so effectively cast by the nosebag hanging from the collar.

Of the two engravings on this page, the first is from a pen-and-ink sketch, and the second from one in pencil: both belong to about the same period (1824) when Landseer was busy in the Scottish Highlands gathering materials for pictures which have



Waiting on the Road (1824).—*Lent by Messrs. Mawson, Swan, and Marston, Newcastle-on-Tyne.*

long since been made familiar to the public. That stag is a masterly example of "dead life," especially in its foreshortening: death could not be more forcibly and painfully expressed than it is here, in the glazed eye, the protruding tongue, and the



The Deerstalker's Victim (1824).—*Lent by Frederick A. Milbank, Esq., M.P.*

irregular position of the fore legs, just as the poor animal had fallen from sheer exhaustion after receiving the fatal rifle-ball. Pictures of this kind, however clever, are not, as must be admitted, agreeable objects of contemplation. J. D.

AN ASSUMED EXAMPLE OF GREEK EASEL-PAINTING OF THE BEST PERIOD OF ANTIQUITY.

IN an article on the "Peintures Antiques du Musée de Naples," in the *Revue des Deux Mondes*, of September, 1874, Henry Houssaye says that not a painting of any sort of the great epoch of classical Art has been found, although we have abundant examples in fresco, distemper, and other methods of decadence of Art during the period of the Roman empire. If we limit the assertion of Houssaye to great masters of the stamp of Zeuxis, Apelles, Parrhasius, Polygnotus, and their compeers, he is correct. Painted usually with perishable material on frail substances, exposed to the vicissitudes of wars, earthquakes, inroads of barbarians, and cupidity of ignorant dealers, it is not surprising that in two thousand years all traces of their works should have disappeared. All we now know of them is that they were as highly esteemed as the finest masterpieces of sculpture, and brought equal prices; and these judgments and prices were given by connoisseurs of as high æsthetic culture and sensibility as the world has ever seen. Faint souvenirs of some of their compositions possibly exist in a few of the paintings discovered in Herculaneum and Pompeii; but in general these are merely decorative, or of debased mythological designs, caricatures, and light and graceful ornamentation; a few only suggesting ideas of a great original school, or aspiring to a high standard of composition. Beautiful, indeed, as the best are, they remind one of the work of extremely clever artisans, rather than of the great painters of antiquity.

But the classical masters did sometimes paint on durable material, and by a process which resisted the ordinary destroying agencies of time, and even fire and water, unless of Chicago or Deucalion proportions. The material was slate, and the process the encaustic—a secret now lost, by which the colours were so united with a wax body as to become not only as brilliant, transparent, and harmonious as if mixed with oil, but acquired a surprising capacity of resisting disintegration. Ancient Byzantine paintings, done in encaustic by some analogous but inferior receipts, after six centuries' existence retain their colours and surfaces as complete as if of yesterday's date. Therefore it is evident that the old Greeks, possessing a perfect system of encaustic painting, other things being equal, had a decided superiority over modern methods, because, with ordinary care, their pictures were virtually indestructible. They could not fade, darken, or easily succumb to friction; would resist heat, cold, and moisture; in short, were reasonably everlasting, if they were not subjected to absolute violence.

Have we any tangible proof of the verity of these statements as regards the encaustic method of painting? Houssaye says there is none. Nevertheless he mentions having once seen a painting of this sort attributed to Timomachus of Byzantium—a 'Cleopatra bitten by the Asp,' which excited a lively discussion at the time, its owner valuing it at a million francs as a unique relic. As described, this painting had some of the qualities attributed to the Grecian school of encaustic. It was on slate. The tones were unlike fresco or distemper; the pigment was thick and solid, and the colours rivalled in lucidity and brightness those of oil. Certain critics, however, considered it to be one of the experiments made in the last century by Count de Caylus to resuscitate the lost Art. The motive was somewhat suspicious, being a trite modern one. As nothing is said of its artistic merits, probably they were not extraordinary. At all events it made no permanent impression.

Let us, however, *en route* from Florence to Rome, give a day to Cortona, and study its so-called 'Muse.' This is a small easel-painting, on slate, about two-thirds life-size, of a maiden of sixteen years, taken down to the waist, with a musical instrument at her side. Golden-tinged masses of rich brown hair, intertwining with a wreath of laurel, fall down her bare shoulders, and float in lightsome ripples over her bosom, intermingling with a transparent drapery which lightly caresses, rather than covers, her virgin charms. The large eyes droop pensively, and her features are of the loveliest classical shape, yet not coldly conventional, but tender and lifelike, as best befitting a being to love and win.

Technically, its modelling, whether of design or gradation of tint, is masterly, and so justly balanced as at first glance to cause the figure to stand out in a statuesque relief against a background of greyish purple atmosphere; thus combining the chief merits of sculpture, as form and modelling, with those of painting in luminous, refined gradations of solid colour. Not the least interest lies in the treatment by which the effect of a transparent æther is produced on the hard, flat, reflecting surface of the slate, so effectually disguising its anti-artistic qualities, and changing them into a low-toned warmth of light, and air. The colours are firmly and thickly laid on, or rather the vehicle is in which they are absorbed and mixed; and the handling is broad and emphatic, but with just that degree of finish as to make Art, as it were, lose itself in nature. There is no pettiness of stroke or a mincing touch; the carnations still give vitality to the delicate flesh-tints, and warm them into being. Indeed, this little picture on a fragment of slate answers to Pausanias's account of the encaustic method as one which "defies time," while its lofty, intellectual, and physical beauty, as a type, quite justifies the enthusiastic encomiums passed by the critics of antiquity on their best paintings. The abrasions and injuries are few and of no special importance. There is a slight loss of shadow and partial dulness of tone; but, as a whole, its state of preservation compares favourably with the best specimens of our "old masters," while in idealisation of form and refinement of expression, neither Leonardo nor Raphael surpasses it. The rudely-taken photograph but poorly renders its best points, especially its thorough purity of feeling and subtle manipulation, which are past copying, and which no inventor of antiques could execute.*

Further, its discovery strengthens, indeed clinches, its claims to authenticity, if more than its own merits are needed. It was discovered by a peasant of Cortona, in the last century, while ploughing. Supposing it to be a votive picture of his own faith, he hung it up at home. One day, his priest seeing it, told him it was a pagan object, and he was wrong to give it any consideration; so he used it to stop a hole in his oven, but, fortunately, with the face outwards. In this position it was found by his "padrone," and rescued from its post of danger. Finally, after various adventures, it was given to the Museum, on condition that it should never be sold or transferred elsewhere. Consequently this inestimable treasure is likely ever to remain comparatively unknown to the world at large in the little isolated hill-town of Cortona, attractive, certainly, for its hoar antiquity of three thousand years, and its picturesque outlook over lake Thrasymene and the vinous Val di Chiana, but which few travellers ever visit, even if they have ever heard of the 'Muse.' Were this picture in any one of the great museums of Italy, it would be a central object of curiosity and admiration.

JAMES JACKSON JARVES.

Florence.

* This photograph was sent to us for the purpose of engraving, but the attempt to do so would only end in failure, from its comparative weakness and indefiniteness.—[ED. *A. J.*]

FLORENCE AS IT WAS AND AS IT IS.*

BY J. BEAVINGTON ATKINSON.

IN a previous paper were adduced several interesting examples of the prevailing practice of forming museums on the slightest pretext. To the long list of these newly-formed Art-collections must now be added the Museum of Santa Croce. The church, which is crowded with the tombs of illustrious Florentines, has sometimes been termed the Westminster Abbey of Tuscany: the adjacent refectory of the fraternity, when last I entered its walls, was still a carpet manufactory, but travellers usually gave it a visit for the sake of a 'Last Supper,' and other frescoes ascribed to Giotto, and at all events dating back to his School. The civic authorities deserve credit for having rescued this refectory, grand in its dimensions, from the desecration of trade with its attendant destruction. When, the other day, I revisited the spot, formerly so noisy with the clatter of looms that not a word could be heard, and so dusty that little could be seen, all was changed for the better. The floor had been cleared of former incumbrances; the frescoes, notwithstanding the lapse of centuries, stood out with that persuasion of life which peculiarly belongs to the art of wall-painting; and here and there lay on the ground, ready for arrangement, the materials for the new museum—blocks cut bodily from city gates, or from public and private buildings, preserving on their plaster surface fresco-paintings which, though not assignable to any known master, carry indisputable marks of local schools, and bearing witness to the universality of a colloquial art, which had become part of a people's life, even as the first elements of existence. Here too are altar-pieces, lamps, and other church *roba*, which, in the restorations and desecrations of late years, were threatened with imminent destruction. All these, such as they are, none of a first order, have been saved, and now receive timely care in the MUSEUM OF SANTA CROCE, at this moment in course of formation.

The want of like surveillance at the time when THE CHURCH OF SANTA MARIA NOVELLA was under restoration, told, as it happened, to the advantage of England. The *cantoria*, or music gallery, when pulled down, fortunately fell to the lot of the Museum of South Kensington; the transaction, it is understood, was not without attendant difficulties; it is said that a rich Jew, also a competitor, became at the last moment ousted, by the bargain being struck on the Jews' Sabbath. The Italians, taught by bitter experience, have by this time learnt to guard their treasures more jealously; and Museums, as we have seen, are set up, apparently with the express purpose of offering safe asylums to works which otherwise might suffer expatriation. The motive, as well as the act, are praiseworthy; never, perhaps, was the feeling of patriotism stronger than at present: national property is now kept scrupulously for the nation. The reckless restorations perpetrated within Santa Maria Novella, might raise the whole question of restorations in general: often, as here, renovations are acts of Vandalism, worse even than decay or destruction. Hence, all Art-students have a horror of the hammer, chisel, and brush, in the hands of modern workmen. Florence is a city which from time to time has, in this way, suffered grievously: frescoes have been repainted, stonework has been refaced, old carvings have been taken down and replaced by new figures or floral decoration: and thus the best Art suffers the worst parody. Yet restorations, when undertaken at the right moment, and judiciously carried out, are not only justifiable, but imperative. In Pisa and Siena I have recently seen architecture and sculpture which would stand no longer, and which, in their threatened fall, were a danger to all passers-by. Restoration, in such cases, is to be regarded, not as the impertinence of pretended improvement, but as the only means of permanent preservation. The whole question is wide, as it is beset with difficulties: in England the analogous problem of the cleaning of old and decaying pictures is always rife with angry debate. As to the injury done to Santa Maria Novella there can be little doubt; even Murray's Guide ventures to speak out as follows: "Perhaps, in the whole list of ecclesiastical restorations, there does not exist a more deplorable instance of monastic Vandalism than has been perpetrated here by the architect Romoli, whose name merits to be handed over to the execration of every lover of the Fine Arts."

The enterprise which seized Italy generally, and especially Florence at the time when she was declared the capital, has naturally led to a large number of Art-projects, many of which must wait years for their accomplishment. Among these is the completion of civil or ecclesiastical buildings that have remained for centuries wanting in some important constituent member. All travellers know, for instance, how several of the *façades* of Florentine churches are unfinished—that, for example, of SAN LORENZO, for which Michael Angelo left designs; that of THE CATHEDRAL which, though once extant, was destroyed, and has never been since replaced. Florentines naturally feeling these unfinished *façades*—unsightly masses of brickwork without form or comeliness—to be eyesores on the face of their fair city, have been moved to virtuous endeavour, which, in one instance, has been carried to fruition. The front of SANTE CROCE is now clothed in such beauty as varied Italian marbles can give: white, yellow, red, and green, descending, when force and shadow are needed, into sombre tones approaching black, secure an effect which, when it escapes the monotony of zebra stripes, is lively in play of polychrome. The design here adopted, is said to have been found in the archives of the Convent; it is thus saved from the hostile criticism which the conceptions of our contemporaries have generally to encounter. Otherwise we might venture to suggest the fault of flatness, the want of relief, a reliance on colour in material rather than on the shadow and force which come of form when decisively pronounced: likewise might be urged failings incident to feebleness, and the frittering away of breadth in insignificant though pretty detail. But these are the defects inherent to the generic style, save when, in the neighbouring cities of Pisa and Lucca, architecture was under the stalwart grasp of the Lombards.

The routine into which these polychrome or pictorial *façades* have degenerated, receives further illustration in the competitive designs for the front of the CATHEDRAL IN FLORENCE, some of which I have seen in that city, and others in Siena. These compositions agree in certain elements which they have in common, such as three elaborately-carved portals enriched with coloured marbles, and three corresponding pediments above, occupied with designs carved in relief. They mostly, moreover, introduce in the centre a rose window, for which exist abundant precedents in Florence, Pisa, Siena, Assisi, and other cities. The competing architects also people the *façade* plenteously with statues standing in niches beneath canopies, or sometimes marshalled in rows under continuous arcading. It will easily be understood, from what has been already said, that the marbles in which the neighbourhoods of Florence, Prato, and Siena are so rich, and of the artistic application whereof the *campanile* of Giotto gives such beauteous example, have been turned to utmost account in these competitive designs. In no country, save in Italy, does the Art-student realise how an architectural structure, relying solely on natural materials, may glow in colour as a painted picture, and shine as if sunlight were imprisoned within the crystals of the marble. It is sometimes rather fancifully asserted, that the strata of coal in England hold in store the heat of many summers, to be given out again in winter on the domestic hearth. In like manner the poet might imagine the colour of the Italian landscape, with its tapestry of flowers, and its lightsome laughter of

* Continued from page 135.

sunshine, percolating, by genial rains and fertilising streams, the hills and valleys of the Arno, there to be held in reserve until called into use by architect or sculptor. In no country does nature present to the artist such lavish resources or such irresistible temptations; hence we find architectural designs such as these for the *façade* of the Florentine Duomo, ornate with carvings scarcely less fine than those of a cameo, and with colour almost as varied and bright as those of a mosaic picture. But I fear it is almost too much to hope for the realisation of any one of these elevations, at least in my day. The design of Signor de Fabris was selected, money subscribed, and a hoarding put up ready for the commencement of the work, when suddenly all fell into abeyance, in consequence of disputes such as in England too frequently are engendered by architectural competitions. I am bound to say that the examination of many of the plans brought the persuasion that the one selected was not the best: among the designs still preserved in the precincts of the cathedral, stands conspicuous for supreme merit the composition of Signor Antonio Cipolla, dated from Rome. The designs which came from Siena, as might be expected, confessed to adaptations of, or plagiarisms from, the Cathedral in that city; which, taken for all in all, especially in the interior, is the best manifestation of parti-coloured construction and ornament. It must be acknowledged that the competition was much to the credit of professional talent and training in Italy. It is evident there is no danger that the gross blunder committed in the *façade* of the Duomo at Milan will be here repeated. Architects in Italy show a clear comprehension of national styles: it is true that they scarcely aim at originality—which, indeed, is hardly needed or to be desired; but they evince what is more to the purpose, the capacity of reducing detail into breadth, disagreement into concord, and variety into unity. These designs possess a logical consistency which contrasts favourably with the heterogeneous excesses of bygone days.

In addition to the museums already mentioned, there are three more of comparatively recent growth. It would strike a stranger that, thus to scatter museums all over the city must involve loss of power and of money. Yet not only have vested and local interests to be accommodated, but in the present impoverished condition of families, places have to be found for clamorous characters ambitious of the post of *custode*, or content with even the responsibility and perquisites of a keeper of umbrellas and walkingsticks. One of the smallest museums, consisting chiefly of pictures of the Tuscan school, has been formed by gathering together the treasures of the Hospital of Sta. Maria Nuova. The only work known in the history of Art is the famous fresco of the 'Last Judgment,' by Fra Bartolommeo, pronounced by Messrs. Crowe and Cavalcaselle as "the masterpiece of a man who almost succeeds in combining all the excellences of his predecessors and contemporaries." This fresco, which suffered much from damp in its original *habitat*, has now been successfully taken from the wall by the usual process, and is safely deposited in the newly-formed museum. The authorities deserve all praise for the uncommon reticence they have shown in the treatment of this rare masterpiece: instead of indulging in restorations and repaintings, they are content merely to save the fresco from further destruction. They have, however, judiciously employed an artist to make, on the basis of the original, a reproduction in black and white, which includes somewhat problematical restorations of the portions which are partly obliterated. Travellers who have time and inclination will do well to make a special study of Fra Bartolommeo in Florence and the neighbouring towns of Tuscany, wherein still are found the major part of the works of a painter of whom we know too little, and cannot know too much. During my present tarriance in Florence, I took a delightful walk to the convent among the mountains at Pian' di Mugnone, whereunto Fra Bartolommeo retreated to recruit his health. The picturesque and clambering road passes through a gorge beneath the hill of Fiesole, and then follows the torrent which on either side is flanked by the inexhaustible quarries that for centuries have supplied Florence with building materials. I reached the convent door just as the sun had dipped beneath the mountain, and the golden hues of day were tempered with the purple shadows of evening. The door was opened not by a monk, but by a poor peasant, who, with his wife and children, walked shoeless and stockingless through church, convent, and garden, of which, since the suppression, they are the keepers. Poverty and desolation reign supreme; but in the chapel and in a garden oratory, a couple of frescoes still defy destruction. They are marked by the master's accustomed earnestness: but an unusual haste shows them to be the fugitive efforts of leisure hours—the fruits of a pencil which, even in days of sickness, was never idle. I felt it a privilege to walk in the stillness of twilight among those cloister walls, planted in the solitudes of nature, to recall, in imagination, the time when the good monk Bartolommeo brought painting materials in order that he might make through his art an acceptable service, and leave among his brethren some memento of his visit. A very pretty little book might be written by any person who would take the trouble to visit and describe these and other haunts of the old masters in and about Florence.

The Egyptian and Etruscan Museum has been almost too long established to need description, but interesting additions have been made from excavations in neighbouring Etruscan cities which have not found their way into catalogues or guidebooks. The soil of Italy is in fact so rich in historic remains as to be practically inexhaustible; something fresh is always being turned up to the surface. Thus, in the year 1871 was exhumed at the ancient Volsinium, a bronze cup lovely in form and decorated with figures in low relief of the purest style; also at Tarquinium was found a sarcophagus vividly coloured, and bearing on both sides the battle of the Amazons: the style is early and rude: it would be instructive to compare this exceptional work with the newly-acquired terracotta sarcophagus in the British Museum. But the marvel of the collection is the fabulous beast called the Chimæra. The collection of vases shows some unusual forms. These and many other objects, formerly scattered in several places, are brought together with the hope of making here, in the midst of ancient Etruria, the most important museum of its kind in Europe—an intention which in the course of time may be realised if Italians resist the temptation of selling to strangers the riches of their native soil. I found in Chiusi and other Etruscan cities, that excavating for treasures had become a speculation and a trade. The government is scarcely in a position to bid good prices: the sum allowed for the purchase of works of Art is paltry in amount: hence Etruscan antiquities seek a market beyond the Alps. The Egyptian part of the museum owes its contents to Rossellini, who represented Italy in the Franco-Tuscan expedition of 1828. Persons familiar with like collections will find little out of the common, save the famous Scythian chariot found in the sepulchre of Rameses II., who is supposed to have reigned 1400 B.C. The whole is of wood—sound as if it were cut from the tree this century, the wheels are light but firm, though no metal is used in their construction. This is the most remarkable work of its kind I have ever met with, either in Europe or the East. The adjoining room, which was the refectory of the convent of San Onofrio, contains the 'Last Supper' ascribed to Raphael—and indeed not unworthy of him in his early or Florentine time: the manner is tender, loving, beauteous. It was my privilege to see this precious fresco shortly after its first discovery about a quarter of a century ago; and though I have reluctantly surrendered the idea that Raphael's hand is present, yet I can truly say that each time I re-enter this refectory, the more I am impressed with the picture. If not by Raphael it must have been painted by some one very near to him. How strange that neither Vasari nor any other writer says one word of the work: it was literally unknown—lost under whitewash—and in my time there have been few greater discoveries. When first I saw the picture, the present museum was not thought of: in the tenantless refectory it spoke to the spectator impressively out of silence and solitude. Florence has not made any one of her new museums without the sacrifice of a sentiment.

Yet one more museum remains to be mentioned—the most important of all—the South Kensington of Florence, otherwise the Museo Nazionale in the Palazzo della Podesta, or the

Bargello. This venerable structure was used as a prison till armour and statues, majolica and della Robbia, ware displaced the criminals. A more noble or fitting resting-place for Art collections cannot be conceived. The entrance-court, the tower and the great hall afford fine examples of Italian Gothic—a style admitting a delightful liberty of treatment, which seems to reconcile variety and even incongruity, the mixture of round and pointed arches, of classic pediments and gothic gables. The more I know of Florence, Siena and other cities in central and northern Italy, the greater is my delight in the anomalous gothic developments which lie as broken strata among Classic, Lombardic, and Renaissance remains. Gothic architecture in Italy is eminently a style of convenience and adaptation; round arches and pointed arches are used almost indiscriminately, according to the space to be filled or the work to be done. We owe indeed a debt of gratitude to Italian artists of the middle ages for having broken down artificial unities, for having freed Art from the thraldom of a false consistency—the only unity and consistency residing in a universal beauty developed out of an underlying use. Italian Art indeed, in its spontaneity and infinite variety, stands in close correspondence with the character of the Italian people—changeful as the sky, fitful as the wind, inconstant as the sea; yet even amid lawlessness, ever loyal to beauty, and to the vital and eternal conditions of Art. The only way to enter into the spirit of Italian schools is to study them on the spot; and one reason why all true lovers of Art look jealously on every change in Florence, is that the city thereby becomes all the more severed from associations of the past.

But the formation of the NATIONAL MUSEUM is a truly conservative measure; it is national as the Hotel Cluny in Paris, or the Germanisches Museum in Nuremberg, for not only are the contents Italian, but the building is, as we have seen, a rare and distinctive specimen of local construction. Thus this museum, like its brethren in Paris and Nuremberg, has a manifest advantage over the Science and Art collection at South Kensington. Most of the works exhibited had their origin in Tuscany. One room is set apart to the wares of the della Robbia, another is reserved for bronzes of Ghiberti, Donatello, Brunelleschi, Verrocchio and Giovanni da Bologna; the ground floor is turned into an armoury, the great hall is occupied by the 'Drunken Bacchus,' and other figures by Michael Angelo, while the Gallery of the Duke of Athens is reserved for a collection of Majolica, almost unexampled for number, size, and quality. Fourteen of these pieces, designed and painted by the most famous artists of Umbria, and coming for the most part from the fabrics of Gubbio and Urbino, were inherited by the Medici from the Dukes of Urbino. The best-known pictorial compositions are 'The Massacre of the Innocents,' after Marc Antonio, and the 'Incendio del Borgo,' from Raphael's fresco in the Vatican. It is evident that Florence is the only fitting domicile for a collection indissolubly associated with local histories, and the vicissitudes of ruling families.

The NATIONAL MUSEUM likewise boasts of Giotto's portrait of Dante on a wall in the chapel, which thirty years ago was delivered from whitewash. The fresco has been so often discussed that little remains to be said. But I may just add that the author of the published guidebook to the museum has not the generosity to acknowledge that the recovery of this precious head was in great measure due to an Englishman; neither has he the candour to admit that the portrait, having been barbarously marred and mutilated, was finally restored so ignorantly and recklessly that it now shines forth from the wall as a new fresco painted by a modern Italian. It is instructive to compare a photograph taken from the profile in its present state, with the reproduction by the Arundel Society from a drawing made before any restoration had been attempted. In the courtyard below, I was shown a singing gallery, fine in surface ornament as in design, taken from the neighbouring Cathedral, and removed here, as now the custom is, for safe custody. I fear the authorities at South Kensington will not be so successful in this case as they were with the singing gallery from Santa Maria Novella. It is however understood that Mr. Cole, probably half in jest, offered a steam-engine in exchange for the marble gallery! As one more point of interest I may state that Signor Cavalcaselle, to whose labours, jointly with Mr. Crowe, English readers are so deeply indebted, was formerly Curator or Director of this Museum: he has now received another and better appointment in Rome, where, it is to be hoped that his talents and studies may further tend to elucidate obscure points in the history of Art. I hear that he has been working on Titian. Since the above was written, I have had the pleasure of meeting with Signor Cavalcaselle in Assisi, where he is entrusted by the Government with the important works now in progress in the church of St. Francis.

The number of visitors to the NATIONAL MUSEUM are few, and the provision for its sustenance made by the State is scanty. For part payment of the expenses the fee of one franc is levied at the door. To such financial straits, indeed, are the directors of galleries in Florence reduced that the proposition has actually been made to make a charge for admission to the Uffizii and the Pitti, a measure which has already been taken at the gallery in Bologna. Only imagine a turnstile and a money taker at the Louvre! The Florentines, who run after the last novelty eagerly, seem rather tired of public galleries: the new museums, which when first opened were thronged with gazers, prompted by curiosity, are now forsaken, and the keepers may be seen sleeping at their posts.

(To be continued.)

WEATHERCOTE CAVE, YORKSHIRE.

J. M. W. TURNER, R.A., Painter. S. MIDDIMAN, Engraver.

THIS engraving is from one of the drawings made by Turner for the series known among collectors as the "Richmondshire" sketches, executed somewhere about 1820. 'Weathercote' is one of numerous most picturesque caves in the group of Yorkshire mountains whereof Ingleborough and Whernside are the most important features: it stands almost at the extremity of Chapel-le-Dale, and is spoken of as the "gem" of the neighbourhood, and as eminently worthy of a visit, having an attraction very unusual in such places—a magnificent cascade seventy-five feet in height. "This waterfall," says an anonymous writer, "is much admired by artists, and has often employed their pencils. When the morning sun shines into the cave, it produces a vivid rainbow with the spray which fills it. The water disappears in a fissure in the floor of the cave as it falls, and runs underground for about a mile. A huge block of stone, suspended between vertical cliffs, overhangs the fall, and adds greatly to the effect of the scene. The cave is of lozenge shape, and is divided into two by an arch of rock. The extreme length is sixty yards, and the breadth thirty yards. Its mouth is picturesquely shaded with trees."

A comparison of Turner's picture with this description scarcely brings the two into harmony, but in all probability the painter made his sketch from a point that would give a different view to that referred to by the writer; moreover, Turner is known never to have been quite literal in his transcripts. However, there is here a glorious combination of trees, rocks, and water, resplendent with sunshine, and beautiful in the arrangement of light and shade. How graceful and feathery are the forms given to the trees, as their branches hang serpent-like over the foamy abyss, to which a tiny rainbow gives some rich tints of colour. By the way, Turner is reported to have called this drawing a view of the cave "when half-filled with water."



J. M. W. TURNER, R.A. DEL.ᵗ

S. MIDDIMAN, SCULP.ᵗ

WEATHERCOTE CAVE.

LONDON, VIRTUE & C.ᵒ

BRITISH
31 JY 75
MUSEUM

TRADITIONS OF CHRISTIAN ART.*

By the Rev. EDWARD L. CUTTS, B.A.

CHAPTER II.

The Sarcophagi and Mosaics.

IN the fourth century, when the empire had become Christian, popular attention was specially directed to the Magi, as the first of the Gentiles who were led to acknowledge the Universal King. It is at this time that the feast of the Epiphany, in its modern sense, as the commemoration of the Manifestation of Christ to the Gentiles, appears among the festivals of the Church. There had been in still earlier times a festival called by the name of the Epiphany—the Manifestation. The festival continued for twelve days, and within it were grouped together all the great manifestations of the divine nature in Christ—his nativity, his baptism, his first miracle, his manifestation to the wise men, and others. Gradually the first and the last days of the festival, the "great days of the feast," became specially appropriated. The first always, everywhere, to the Nativity of Christ. But for the last, different Epiphanies attracted different minds. The Eastern Church was specially attracted to the baptism of our Lord. We gather the reason from a homily of St. Chrysostom: "Why," he asks, "is not the day on which Christ was born called Epiphany, but the day on which he was baptized? Because he was not manifested to all when He was born, but when He was baptized. For to the day of His baptism He was generally unknown, as appears from the words of John the Baptist, *There standeth one among you whom ye know not.* And what wonder that others should not know Him when the Baptist himself knew Him not before that day? *For I knew Him not*, says he; *but He that sent me to baptize with water, the same said unto me, Upon whom thou shalt see the Spirit descending and remaining on Him, the same is He that baptizeth with the Holy Ghost.*" The western Church, on the other hand, seems to have been specially attracted by the incident of the manifestation to the wise men; and Pope St. Leo, who wrote eight sermons on the Epiphany, considers the day especially as the commemoration of the worship of the Magi. It is characteristic of the different tone of the eastern and the western mind.

Already, at this early age, we find the simple Gospel narrative had begun to receive traditional accretions. It was natural that Christians should take an interest in the subsequent history of the great personages of the Gospel-histories. Of such persons the memories were sure to be long preserved, and their times were not so far distant that it was unreasonable to expect to gather reliable traditions of them. The early ecclesiastical writers accordingly record some particulars of the lives of the apostles and others, subsequent to the close of the sacred narrative, which are some more, some less, trustworthy. A work attributed to St. Chrysostom, and which is at least of his age, gives us one of these early traditions of the Magi: that "after their return to their own country, they continued serving God more than before, and instructed many by their preaching; and afterwards, when the apostle St. Thomas went into that province, they were baptized, and became doers of the word." This tradition grew, as is the nature of traditions, and we shall subsequently have occasion to notice various additions to it, and at length to exhibit the form to which it ultimately attained at the end of the Middle Ages.

The Empress Helena, the mother of Constantine, shows us the estimation in which the Magi were held, when, among the other relics of Christianity for which she sought, she made inquiries for the bodies of the distinguished three. They were discovered, we are told, in their native countries; and the empress obtained possession of them, and conveyed them to Constantinople, where they were deposited in the great Basilicas.

Whether they were the relics of the Magi which Helena obtained may be doubtful, but that the same relics she received as theirs have been preserved and venerated ever since, is beyond doubt. The three heads which are now exhibited to the gaze of the faithful in the ancient shrine behind the high-altar of Cologne Cathedral, each with its diadem of gold and precious stones, in striking contrast with the brown bone they clasp and the eyeless sockets which gape beneath their glitter, are the same that Helena the empress laid up in the Basilica of Constantinople. There is, indeed, a little doubt about the date of their translation. The usual history is that Eustergius, one of the imperial officers, having been elected Bishop of Milan, begged these precious relics to take with him to his new see. The church of St. Eustergius, at Milan, dedicated A.D. 320, still remains, and in the chapel on the right of the altar is an enormous sarcophagus, with the coped lid and horned corners which are characteristic of the sarcophagi of this age, wherein the bodies of the Magi were deposited side by side.* There the relics reposed for many centuries, till the destruction of Milan by the Emperor Frederic Barbarossa, in the year 1162. The church being outside the walls of the city, on the emperor's approach the relics were removed for safety to another of the churches within the walls. But on the fall of Milan the relics became the prize of the victor, and Archbishop Rinaldus, of Cologne, carried them off to that place, where they have rested ever since. No doubt the recovery of the relics by Helena would help to attract popular attention to the Magi, and their removal to Milan would tend to make them better known in the west.

The ancient sarcophagi supply us with illustrations of the subject of a date immediately subsequent to that of the catacomb paintings. These massive stone-coffins were used for the wealthier classes; they are often ornamented with sculptures. When the empire had become Christian there was no longer any obstacle to the employment of the highest available talent in the execution of Christian themes, and accordingly we find religious subjects of a high class of Art on some of these sarcophagi. Among them are numerous examples of the Adoration of the Magi, showing the popularity of the subject. Among the fifty-five sarcophagi preserved in the Vatican, Mr. Burgon† counted eleven representations of this subject. It occurs also on other sarcophagi at Ravenna, Nismes, and Milan, which we shall presently notice.

Spretus, in his work "De Amplitudine, &c., urbis Ravennæ," plate viii., fig. 1,‡ has given an engraving of one of the numerous early Christian sarcophagi existing at Ravenna, which affords us a sculptured representation of our subject, very closely resembling the incised drawing§ in the catacomb at Rome, only that here the picture is reversed. The sarcophagus is of the usual early Christian shape, a massive stone-coffin with a rounded lid. A cross is carved in relief on the lid; the front of the coffin has ornamental shafts in relief at the angles, and an ornamental border, within which the Adoration of the Magi is sculptured in relief. The Virgin sits on a low stool on the left; the Child sits on her knee, holding out both hands; he has a cruciform nimbus. Joseph is omitted from the representation. The Epiphany star is over the head of the Virgin. The three kings approach from the

* Continued from page 124.

* A poor engraving of it may be found in a little book of travels, Raymond's "Mercurio Italico, or Voyage through Italy," London, 1648. The star that is there seen sculptured on the lid does not exist, and the inscription shown across the coffin, "Sepulcrum Trium Majorum," is a modern insertion, in gilt letters. In A.D. 1347, as appears from an accompanying inscription, a *bas-relief* representing the Nativity and the Adoration of the Kings, was erected opposite the empty tomb, and still remains.

† Letters from Rome.

‡ It is also engraved in "Dissertationi sopra un' Arca Marmorea, &c., conservata nella Città d'Ancona." 4to. Turin: Joseph Bartoli.

§ Engraved in *Art Journal*, Fig. 3, p. 123, *ante*.

right in the same attitude as in the picture alluded to, only with a little less energy of action and a little less flutter of drapery. It is probable that the date of the work is the fourth century.

We ought not to omit to notice a curious illustration of our subject where we should have little expected to find it. There is a famous early copy of Virgil in the Vatican library, with a number of illustrative drawings, of the fourth or fifth century. One picture represents the scene in the Æneid, of the Trojans bringing presents to King Latinus. Latinus sits on the right, and a soldier stands



Fig. 1.—Sarcophagus in the Vatican: Fourth Century.

behind his chair, as Joseph stands behind the Virgin in the catacomb picture. The Trojans, five in number, approach from the left in single file; their costume is the tunic, cloak, and Phrygian cap of the Magi, and the last of the five bears a present in his hand, which is represented by a circular dish like those borne by the Magi. An engraving of this picture (very interesting on other grounds) may be seen in D'Agincourt's "L'Art par ses Monuments," vol. iii., plate xxi., fig. 2.

The next representation of the Adoration of the Magi occurs in a sarcophagus dug up in a vineyard near the church of S. Sebastian, in the Appian Way, near Rome. Its date is probably the fourth century. It is a valuable illustration of our subject, because it is the earliest example of a departure from the tradition which we have seen in the previous examples from Rome and Ravenna. It is engraved by Aringhi in his work on the "Roman Catacombs," vol. i., lib. iii., cap. xxii., p. 617. The representation is a *bas-relief* on the front of the stone coffin. In the middle of the design is a shed, intended, no doubt, to represent the stable of the Nativity, with the Infant lying in a cradle beneath it, and a star over it. The ox and ass, so commonly introduced into pictures of the Nativity, are introduced here in the stable to the left of the cradle. The Virgin is seated on the right of the design, and Joseph stands beside her, between her and the cradle. The Magi approach on the left: they are all clad in tunic, cloak, and Phrygian cap. The first has a cup (shaped like an ordinary pint tankard) in his left hand, with which he also points up to the star; in his right hand he holds what seems to be intended for a garland of flowers or a circlet of jewels. The second Magus carries a bowl-shaped vessel. The third holds a pair of pigeons in the fold of his mantle. There are two things remarkable about this representation and several others from the sculptured sarcophagi of this century, they seem to adopt the notion that the visit of the Magi took place at the time of the nativity. The earlier representations, as we have seen, omit all accessories which would be appropriate under such a view of the chronology of the event. In this they are followed by nearly all succeeding representations that we have met with, until the early part of the fifteenth century. We may safely conclude that the generally-received chronology of the Gospel narrative during all these centuries placed the visit of the Magi, correctly, at a period long subsequent to the Nativity. The other remarkable fact to which we alluded is, that in the fifteenth century the common pictorial rendering of the event introduces the stable, the ox and ass, and might have been derived from this example, or from one of the contemporary examples to which we have alluded.

Another of the Roman sarcophagi in the Vatican, found near St. Paul's, is engraved by Messrs. Northcote and Brownlow, pl. xix., and in De Fleury's "L'Evangile," pl. xviii., fig. 1. The sarcophagus has on its front two rows of subjects. On the left hand side of the lower row is the Adoration of the Magi (Fig. 1). The Virgin sits on the left, in a chair of the same kind as that in a former engraving (p. 121), and has a footstool; she wears a veil on her head; the child sits in her lap. Joseph stands behind her chair. The Magi approach from the right. They wear the tunic, and a short cloak fastened by a circular brooch at the breast: very little of the cloak, except this fold on the breast, appears. The first Magus, as in the last example, stands and points upward with his right hand, and looks back at the others, although he is at the same moment presenting his gift. We shall find this attitude in later pictures given to the second king, and shall find ultimately that he is pointing to the Epiphany star. The first gift is indistinctly represented, it may be a vase shaped like a wide glass or alabaster bottle. The second gift is more clearly represented as a bottle-shaped vessel. The third is a cylindrical box. The art of the design and the execution of the sculpture are of unusually high character. The date of the work may be probably the close of the fourth century.

We have before us photographs from two other sarcophagi in the Vatican collection, in which our subject is introduced in the *bas-relief* ornamentations of their covers. In one the Virgin is seated in the middle of the design, in a round-backed basket-work chair, looking to the left, holding the Child, swathed, in her lap. Behind her, on the spectator's right, is a shed, under which is a large empty basket-cradle and manger, beside which stand the ox and ass; still further to the right is a man, whom we assume to be Joseph. The three Magi approach from the left in the usual running attitude, habited in drawers, tunic, cloak, and Phrygian cap, holding circular presents in their hands. Between the heads of the Magi are introduced the heads of two camels in the background of the picture—an indication of the caravan of these Eastern travellers which, in the pictures of the Renaissance period, is developed into so large and picturesque a portion of the subject. Trees are introduced at each end of the design, to fill up the long panel. The art of the sculpture is of a superior character; the figure and face of the Virgin are especially worthy of note.



Fig. 2.—Sarcophagus in the Vatican: Fourth Century.

In another sarcophagus cover in the Vatican (Fig. 2) the long narrow panel is occupied by several subjects, divided from one another by columns, with indications of arches. At the left end of the panel is the Adoration of the Magi, and next to it the Nativity. They are clearly separate subjects. The shed of the Nativity, the manger, cradle of basket-work, the ox and ass, and the figure of Joseph, are very much as in the last-described design; but here the Holy Babe lies in the cradle. It helps us to

understand how the shed and cradle, &c., came to be introduced in the Adoration of the Magi before described. In the last design the Virgin is seated on the right, adjoining the shed; in the design before us she is seated on the left, in a round basket-chair, with the Child seated on her lap; the Magi approach from the right in the usual costume. Three camels' heads are introduced in the background, as in the last design. The art is of considerable merit; the date probably about the end of the fourth century. These two designs are engraved in De Fleury's "L'Evangile," pl. xix., figs. 2 and 3. On the same plate, fig. 1, is engraved another of these Vatican *bas-reliefs*, which presents some other differences of treatment. In the middle of the design



Fig. 3.—Sarcophagus at Nismes: Fourth Century.

is the shed of the Nativity, with the manger cradle, in which the Holy Babe is lying, and the ox and ass stand beside. The three Magi approach from the left in the usual costume, bearing presents of different forms; the first points to the star which is seen above. On the right of the shed Joseph advances to receive the visitors. The Virgin sits on a rock on the extreme right, with a tree on each side of her. A camel's head is introduced behind the Magi. It is interesting to observe the similarity in the materials of which these almost contemporary designs are made up, the similarity of their treatment, and yet the freedom with which the artists modified the conventional design.

At pl. xx., fig. 1, of De Fleury's work is a *bas-relief* from the tomb of St. Maximin. The Magi approach from the left. In the middle of the design is the shed, under it is the cradle in which the Holy Child is lying, the ox and ass beside it, and the star above. The Virgin is seated in a round-backed chair on the right. The Magi approach from the left; the first Magus looks back at the others. On the same plate is a *bas-relief* from the tomb of the Exarch Isaac, at Ravenna. The Virgin sits on a fald-stool on the left, with the Child, clothed and nimbed, seated on her knee. The Magi approach at long intervals, in long, flowing cloaks, the second Magus looking back at the third.



Fig. 4.—Sarcophagus at Milan: Fourth Century.

A fragment of a Christian sarcophagus recently discovered at Saint Giles, near Nismes, is described and engraved by De Rossi in the *Bulletino de Archæologia Christiana* for 1866, p. 64. It is probably of late fourth or early fifth century date. There is a central panel on its front, with a *bas-relief* on each side; on the left is the Appearance of the star to the Magi. The attitudes of the figures are full of spirit. The first Magus turns round, speaking to the others; the second points up to the star; the third holds up his hand in admiration, and turns to speak to a fourth person with helmet, shield and spear, who is probably meant for an attendant, and in that case gives us the earliest



Fig. 5.—Mosaic at Ravenna: Fifth Century.

example of the introduction of the armed escort with which the imaginations of the later designers crowded their pictures. The costume is trousers, tunic, a rather long cloak, and Phrygian bonnet. The right side of the sarcophagus, containing the Adoration, is unfortunately mutilated: but it retains the figures of the three Magi coming from the left, bearing their presents in hands covered by their mantles: the present of the second Magus resembles a basket (Fig. 3).

Another sarcophagus of about the same date, and very similar design, from S. Ambrosio, at Milan, is here reproduced from the above publication. The central medallion contains the effigies of the deceased. On the left is the Appearance of the star. The Magi are dressed in drawers, tunic, rather long cloak, and a stiff high eastern bonnet of unusual shape. Their attitudes are quite different from those in the last example. On the right of the medallion is the Adoration (Fig. 4). The Virgin sits on the right, veiled; the Child sits on her knee. Joseph appears behind. The Magi all stand, holding their gifts. They wear the same costume as in the other design, so far as can be seen; but unhappily the stone is mutilated, and the heads of these three figures are lost.

The mosaics supply us with our next examples. In a mosaic at St. Apollinare-Nuovo, Ravenna (engraved by Ciampini, "Vetera Monumenta," &c., tom. ii., planche xxvii.), we have a new version of the subject (Fig. 5). The Virgin, with the Child standing in her lap, is seated towards the right of the picture, but not in the usual way; she is facing the spectator, and two angels stand

on each side of her chair, also facing the spectator. The three kings approach from the left in single file. Their costume is clearly intended to represent the Eastern drawers, tunics, and short cloaks, but they present some marked differences in fashion from the classical simplicity of the earlier sculptured examples.



Fig. 6.—Mosaic at Sta. Maria in Cosmedin, Rome: Fifth Century.

They carry their presents in their hands, covered by a fold of their cloaks: two of the presents are alike, in the shape of ribbed vases. This is also engraved by De Fleury, "L'Evangile," pl. xxii., from a photograph. The mosaic has undergone modern restoration, and the names Gaspar, Melchior, and Balthasar, which are here seen, were probably introduced during this repair. The original work is of the fifth century.

It is curious that another mosaic,* at St. Maria Maggiore, at Rome, said to be of about the middle of the fifth century, gives us a version of the subject in some respects like the above, while it has other features peculiar to itself (Fig. 6). Towards the left of the picture is a couch, on which the Holy Child is seated alone. Four persons with nimbi, and no doubt intended for angels, stand behind the couch, grouped two and two, with the star between them. A male figure, probably Joseph, sits on the (spectator's) left of the couch, and the Blessed Virgin sits in an arm-chair on the right. Beyond her are *two*† figures in tunic, cloak, and Phrygian bonnet, each holding a circular object. We recognise in their costume the same peculiarities as in the mosaic at Ravenna, and we are struck with the general resemblance between these designs in mosaic of the fifth century, and their difference from the designs of the sculptures of the fourth century.

De Fleury gives us still another fragment of a mosaic picture of the subject, from the sacristy of St. Maria in Cosmedin, Rome, which is of the eighth century. The Virgin is seated, nimbed, on the left; Joseph stands behind her chair; the child, clothed, and with a cruciform nimbus, is seated in her lap. An angel, nimbed, is introducing the Magi from the right. Only the hands of the first Magus, holding his gift, remain: all the rest of the picture is destroyed, but it is "a magnificent fragment."

THE NATIONAL GALLERY.

THE annual Report for the past year of the Director of this gallery is in our hands. It states, first of all, that the collection of early Italian schools has been enriched by the addition of fourteen pictures from the Barker collection, sold by auction in London in the month of June, 1874. These works were purchased by a special grant voted by Parliament in August last, amounting to £10,395, and were all described in our pages. Owing to want of space it has not yet been possible to place all these pictures in the gallery.

The "Bequests and Donations" include three pictures by the late Thomas Sword Good, of Berwick-on-Tweed, bequeathed by his widow, Mrs. Mary Evans Good:—'No News,' 'A Fisherman with a Gun,' 'A Study of a Boy.' A picture of 'Orpheus charming Birds and Beasts with the Music of his Lyre,' by Roelandt Savery, has been bequeathed by Mr. S. James Ainslie; and a 'Portrait of Cardinal Fleury,' by Hyacinthe Rigaud, was presented by Mrs. Charles Fox.

The special loan selections of Turner's sketches are at present, one set in the National Gallery of Ireland, at Dublin; another set with the Bristol Fine Arts Academy; the third set is now in London, having been returned from Edinburgh.

The following works having become much disfigured by blisters, or obscured by cracks, have been carefully repaired and revarnished:—'Portrait of a Lady, as St. Agatha,' by Sebastiano del Piombo; 'The Holy Family,' by Andrea del Sarto—blistered, now protected with glass; 'Diana and her Nymphs Bathing,' Vernon collection, by Thomas Stothard, R.A.; 'The Philosopher,' Vernon collection, by Henry Wyatt; 'Wood Nymph,' Vernon collection, by Thomas Phillips, R.A.; 'The Old Pier at Littlehampton,' Vernon collection, by Sir A. W. Callcott, R.A.; 'The Hop Garland,' by W. F. Witherington, R.A.; 'View of the Maas near Rotterdam,' by Abraham Stork.

During the year 1874, 25 pictures have been protected with glass, 12 foreign and 13 British, making the total number of oil and tempera pictures so preserved 338.

The collections at Trafalgar Square and South Kensington have received during the year 17,602 visits from students; and, independent of partial studies, 419 oil-colour copies of pictures have been made—140 from the works of 48 old masters, and 279 from the works of 40 modern masters. The pictures by old masters most frequently copied were Rubens's 'Chapeau de Paille,' and Cuyp's 'Ruined Castle,' six copies being taken of each. Sir Edwin Landseer seems to have been most in favour among the masters of the English school. Twenty copies were made of his 'King Charles's Spaniels,' and twelve each of his 'Hunted Stag,' 'Dignity and Impudence,' 'Shoeing;' and from eight to ten copies of his 'Alexander and Diogenes,' 'High Life and Low Life,' 'Highland Dogs,' and 'Highland Music.' Reynolds's 'Heads of Angels' were copied eleven times, 'The Age of Innocence' eight times, and the 'Infant Samuel' four times. The other works copied were Gainsborough's 'Mrs. Siddons,' Hoppner's 'Lady Oxford,' Leslie's 'Uncle Toby,' Newton's 'Yorick and the Grisette,' Collins's 'Happy as a King,' Etty's 'Bather,' Uwins' 'Chapeau de Brigand.'

The galleries in Trafalgar Square and South Kensington have (assuming that all the visitors to the museum attend the picture galleries) been visited by 1,721,431 persons on the public days, during the year 1874; 807,304 at Trafalgar Square, and 914,127 at South Kensington. The daily average attendance at Trafalgar Square, open to the public 188 days, has been 4,291 for 1874; for the year 1873 it was 4,410.

We cannot conclude our analysis of the Report without a word of commendation of the able and efficient manner in which Messrs. F. W. Burton, now the Director, and Mr. R. N. Wornum, for many years past the Keeper of the Gallery, have executed their important functions. No one, it may be assumed, can traverse the range of saloons without noticing the sedulous attention and care bestowed on the preservation of the treasures, and the general excellent arrangements of the entire gallery.

* Engraved in De Fleury's "L'Evangile," pl. xxi., and also in Marriot's "Testimony of the Catacombs," p. 37.

† Among the ivories in the British Museum is a fragment said by Mr. Maskell to be Italian work of the seventh century, but which may possibly be of more northern origin and of later date, on which are two male figures, which we can hardly be mistaken in accepting as two of the Magi—perhaps only a portion of the usual representation of the subject of the Adoration.

THE WORKS OF GEORGE ADOLPHUS STOREY.

THIS artist was born in London on the 7th of January, 1834. The history of his boyhood shows that a love of Art was an early manifestation of his nature, for at the age of nine he was amusing himself in the studio of the late Mr. Behnes by attempting to model a horse's head and foot; and two or three years later, when at school, he had a small silver palette presented to him for the "best oil-picture," he being the only boy in the school who had the boldness to intrude into the mysteries of oil-painting. There was, however, still some doubt as to whether Art was to be adopted as a profession, for in 1848 he was sent to Paris, where he remained two years, studying mathematics chiefly, but at the same time copying pictures in the Louvre, under the direction of M. Jean Louis Dulong. At the expiration of that term Mr. Storey returned to London, and entered, on trial, the office of an architect. A few weeks only sufficed to satisfy him that drawing plans and elevations was not the occupation most congenial to his taste—"comparatively dry work" he considered it—and so he relinquished the idea of becoming an architect, and passed from the office into the Art-school of Mr. J. M. Leigh, in Newman Street, where he had as fellow-students Mr. P. H. Calderon, R.A., Mr. Marks, A.R.A., and others who, like himself, have now gained a name in the roll of British artists, though he has not, as yet, been rewarded by Academical honours; such, however, can scarcely be far off, if real merit be the highway to them. He also about this time became acquainted with the late C. R. Leslie, R.A., who gave him much valuable assistance and advice in his studies.

In 1854 Mr. Storey was admitted a student at the Royal Academy, but he had in each of the two years immediately preceding sent a picture to the annual exhibitions of the institution, namely, in 1852, 'A Family Portrait,' and in the following year a 'Madonna and Child.' 'The Holy Family,' exhibited in 1854, did not altogether escape our notice at the time, though it was hung so high that we could not properly judge of its merits.

For the first ten or twelve years of his practice, Mr. Storey appears to have been "trying his wings," undecided as to the



Drawn by W. J. Allen.] *The Bashful Pupil.* [Engraved by Butterworth and Heath.

course he should ultimately pursue: for, besides painting numerous portraits, we find among his exhibited pictures such works as 'Sacred Music,' 'The Widowed Bride,' 'The Bride's Burial,' 'The Annunciation,' 'The Closed House, 1665,' and others. In 1863 he was in Spain, painting some portraits at Madrid; and concerning one of these, the portrait of Don Juan Moreno Benitez, who was on two occasions made Governor of Madrid, Mr. Storey relates an amusing incident. He had scarcely begun the work when his studio was invaded by a host of Spanish grandees, friends of Senor Benitez, who went there to watch the painter's progress as they smoked their cigars. These gentlemen were very desirous that the picture should appear in the forthcoming exhibition at Madrid; but the artist found it quite impossible to complete his work by the day appointed for the reception of paintings, &c. Under these circumstances, one of the aforesaid gentlemen procured from the authorities of the Academy a

week's grace; this, however, was insufficient for the purpose, and another week was allowed the artist, who finished the picture and sent it in a few days only before the public were admitted to the gallery. Early in the morning of the opening day Mr. Storey was roused from sleep by his uncle, who had already been down to the exhibition-rooms, and returned with the pleasing intelligence that the picture looked wretchedly, owing to its being placed near the ceiling. "You must get up at once," he said, "call upon your friend the doctor"—who had been the means of procuring the fortnight's postponement—"and see what can be done." So the two started off at once, drove first to the gallery, to verify the truth of the statement, thence to the *bureau* of the Minister of the Interior, or of the Public Works—Mr. Storey forgets at this date which it was—where they immediately had an audience. The functionary considered the matter one of great importance, and with true Spanish courtesy wrote a letter of remonstrance to the president of the Academy, Senor Madrazzo, father of the painter whose works are now so well known among us. The result was that the portrait was taken down from its elevated position and put in a place of honour on the line. He would be a fortunate artist in England who could persuade a Cabinet Minister to remonstrate so effectually with the President of the Royal Academy as to induce him to transfer a picture from a bad to a good position on the walls of Burlington House.

The first picture contributed by Mr. Storey to the Royal



Drawn by W. J. Allen.] *Mistress Dorothy.* [Engraved by Butterworth and Heath.

Academy that obtained any special notice was 'The Meeting of William Seymour with the Lady Arabella Stuart at the Court of James I., 1609.' History relates that the king was desirous of preventing the lady from contracting any matrimonial alliance, in consequence of her nearness to the English throne, Arabella being James's cousin. In her childhood, however, she had become acquainted with Seymour, second son of Lord Beauchamp; and when, in 1609, the two met at court, the intimacy was renewed, and resulted in a secret marriage. The king was greatly incensed, he separated and imprisoned the young couple; and the Lady Arabella, after in vain soliciting pardon, died a lunatic on the 27th of September, 1615. Mr. Storey's picture exhibits the bright side of this melancholy history, which is shown in a very pleasing manner, with considerable elaboration and careful work throughout, excepting the heads of the two principal figures, which wanted the finish they have probably since received: the picture was in the Academy exhibition of 1864. The next year the artist sent a *quasi*-historical subject under the title of 'A Royal Challenge;' it purported to represent Henry VIII., when a comparatively young man, trying conclusions with a burly countryman at singlestick. The king was well skilled in all the pastimes of the period, and often mixed freely with the people in their amusements. Mr. Storey contrived to throw both spirit and humour into a composition which, from its very nature, lacked refinement.

Henceforth, however, he has done with history, both real and

imaginary, and settles down to a class of subject less pretentious undoubtedly, but, in his hands, by no means less valuable and attractive—subjects which, for want of a thoroughly apposite definition, may be called *genre*. The first of these appeared in 1866, at Mr. Gambart's gallery, Pall Mall; it was a view of a room in Hever Castle, Kent, an edifice associated with the love-dallyings of Henry VIII. and Anne Boleyn; but Mr. Storey had not them in his mind when he sketched his picture: through a large old-fashioned mullioned window the morning sun streams into the apartment, lighting up the heads of a group of 'Children at Breakfast'—the title given to the picture—seated in the recess of the bay. The subject is as attractive as the painter's treatment of it shows really good Art-work.

Our annotated catalogue of the pictures in the Royal Academy exhibition of 1867 has a mark of approval against Mr. Storey's 'After you!' Evidence of still further progress in all the essential qualities of Art was supplied in two pictures sent to the Academy in the following year; one of these, 'THE SHY PUPIL,' is engraved here. The costume of the figures, the apartment, and the general effect, recall to mind some of the works of the Dutch and Flemish artists of the seventeenth century. Very cleverly has Mr. Storey arranged the three figures in a



Drawn by W. J. Allen.] *The Old Soldier.* [Engraved by Butterworth and Heath.

kind of united action suited to the occasion. Though the face of the dancing-master is hidden from the spectator, we may be quite certain it has the assurance and self-contentment—conceit it might perhaps be rather called—indicated by the handling of his violin-bow and the attitude of his body, as he presents himself for a kind of model which the pupil is to copy; the latter moves timidly and uncertainly, yet with a not ungraceful affectation. The seated figure—a capital impersonation, by the way—seems to be marking, with his hand, the time of the violin and the corresponding step of the dancers. The colouring of this picture, which was well hung on the line at the Academy, is brilliant, simply from the manner in which the light and shade are distributed. The other contribution of that year (1868) was 'Saying Grace,' a very different subject to its companion, as may readily be assumed from its title, but a work in no degree inferior in all good qualities.

The transmigration of the Academy, in 1869, from Trafalgar Square to Piccadilly, tempted Mr. Storey to send three pictures to the annual exhibition, all of which found good places. The first, merely called 'Sister,' is the figure of a young girl, refined in general treatment, and pure in colour. The second, 'Going to School,' had this verdict pronounced upon it in our pages at the time:—"Portraits of two little children 'Going to School' is certainly, both in motive and for quality, very choice. How this

pair of good boys trudge along, as if the sole duty and pleasure of life were to go to school. The treatment of the grey paling in the background, from which the figures relieve, is most artistic, so well has the colour been kept down, and preserved in retiring quiet. This painter is acknowledged as a young man of great promise,"—which, it may now be added, he very speedily fulfilled. The third picture of that opening year at Burlington House we have engraved here—'THE OLD SOLDIER,' as described by Sterne in his "Sentimental Journey," who endeavours to work upon the generosity of a pretty young girl by paying a compliment to her personal charms:—"My fair charitable! what is it but your goodness and humanity which make your bright eyes so sweet that they outshine the morning? Nature has been bountiful to you! be bountiful to a poor man." The grey-haired veteran, who in his youth might have fought under the marshals of Louis XV. against Marlborough, at Blenheim, Ramilies, and elsewhere, offers his old military cap for the largess with the grace of a courtier, but the apparition and the speech seem to have come upon the lady unawares, and she stops as if hesitating what to do: the hands, however, are on the threshold of the pocket of her dress, and the desired coin will doubtless find its way into the cap of the gallant old soldier. In the rear of this pair is another, an elderly man and his daughter, as they seem to be, watching the result of the beggar's application. In every way this is a very charming picture; the two principal figures show most expressive character, and are composed with much grace; there is no resisting the appeal they make, both singly and combined, to our sense of quiet humour. The colouring, moreover, is very attractive, being light and delicate, in harmony with the subject; yet in parts there is amply sufficient power to redeem the canvas from weakness. This may certainly be accepted as one of the artist's most delightful works.

"The pictures of Mr. Storey," it has been remarked in this Journal, "are seldom wanting in sensitive subtlety." This is specially notable in one of three works exhibited at the Academy in 1870: it had for its title 'A Duet,' and for a motto a line from Shakespeare's *Twelfth Night*, "If music be the soul of love, play on." The scene is the interior of an apartment, in which is an old-fashioned pianoforte, or spinet, played by an elderly gentleman, who accompanies the voices of two singers, a cavalier and a lady: it is to the latter to whom the quotation is meant to apply. A favourite method of treatment with some of the old Dutch masters, Terburg and De Hooghe, for example, is adopted here,—the principal light comes into the room through a doorway; the effect is excellent, while the figures themselves are painted most carefully, yet are not over-elaborated. Mr. Storey's second picture of the same year, 'At Halton Bank,' somehow escaped my observation; not so, however, his third contribution, 'Only a Rabbit!' a composition which attracted much notice in the gallery by the excellence of the painting and the quiet humour of the subject. A sportsman, after what one may presume to have been a day's shooting, has been unlucky or unskilful enough to bag only a miserable little rabbit, which he displays, in the courtyard of a hostelry where he is taking some refreshment, to a couple of giggling girls not unwilling to pass a joke at his expense. There is cause here for a little innocent merriment, and the artist portrays it vividly, but with true refinement: Mr. Storey's humour is always that of a gentleman, not the slightest taint of vulgarity mingles with it.

A fanciful title, 'Rosy Cheeks,' was appended to one of the two pictures exhibited by him in 1871: the scene is an orchard, in which children are gathering apples—the fruit and the youngsters being almost equally entitled to the appellation of "rosy cheeks." It is a joyous and attractive subject, one of a kind that never fails to meet with a host of admirers. The other picture of the year, 'Lessons,' is among those unpretentious canvases very apt to be passed over by many visitors to the gallery who are only disposed to pay homage to sensational themes; especially, too, when clothed in extravagances of colouring: 'Lessons'—the title declares itself—has nothing of this kind to commend it; the picture impresses rather by its negative qualities of excellence, tenderness of colour, quietude and refinement of sentiment, than by any obtrusive merits. It may be remarked that the majority of this class of pictures, as 'Breakfast,' 'Lessons,' 'Saying Grace,' &c., are portrait-pictures.

Passing over Mr. Storey's two exhibited pictures of 1872, 'Little Buttercups' and 'The Course of True Love never did run smooth'—not because we cannot speak well of them, but simply because the space to which this notice must be limited is running short—we come to his three works of the following year, subjects very dissimilar, but each one excellently treated: 'Scandal,' a group of gossips, not of this century's date, taking tea and talking slander, assumed to be the necessary relish for the true enjoyment of the beverage. Yet it is quite idle to suppose that such a demure and *proper*-looking company as this, notwithstanding some humorous and mischievous curling of the lips and twinkling of the eyes apparent in two or three of the ladies, could find amusement in speaking hard things of their neighbours. The narrative, if it may be so called, is admirably worked out. 'Love in a Maze,' also of the year 1873, has in it a touch of the humorous; but the real value of the picture artistically will be found in the landscape portion, that is, in the "maze" itself, which is worked out with much natural feeling. There was a third painting exhibited that year, and this, 'MISTRESS DOROTHY,' we have engraved. Whether it be an actual portrait or an ideal one is of little import; it is a sweet face, very expressive in its gentle quietude, and the figure is elegantly "set" and gracefully costumed. The picture may be accepted as an example of the artist's style of female portraiture; and we have good reason to know that 'Mistress Dorothy,' and two other portraits by Mr. Storey exhibited last year at the Academy, 'Dame Octavia Beaumont,' and 'Little Swansdown,' have resulted in many applications for ladies' portraits. His 'Blue Girls of Canterbury'—in which every figure, including the governess, twenty-four in all, is a portrait taken from the life—was one of the most attractive works in the first room of the Academy last year; and his 'Grandmamma's Christmas Visitors,' another exhibited work of 1874, became very widely known from the large engraving in the last Christmas number of the *Graphic*, for which publication it was expressly painted. 'Enough is as good as a Feast,' a contribution last year to the Dudley Gallery, fully maintained, if it added nothing to, this artist's reputation.

Among the younger men of our living school of painters, we cannot point to a more conscientious worker than Mr. Storey; by which must be understood one who thoroughly thinks out his subject in all its details and gives adequate expression to whatever is introduced, without bestowing more attention on any object than its importance in the composition requires. His principal characters are, as they should be, his chief study, but the accessories are not neglected. His canvases are never overloaded, and, on the other hand, they are never wanting in subject-matter of more or less interest. Nature has bestowed on him excellent inventive capacity, which has been carefully cultivated according to the teachings of a school wherein graceful design is a leading feature, whatever may be the theme. The domestic life of a past generation affords him an ample field for the display of many of the best qualities one desires to see in a picture; and, in some way or other, Mr. Storey's works are generally of a character that would tempt even an ill-natured critic to "do his spiriting gently." We have watched them carefully for some time past, and shall continue to do so, in the full expectation that they must ere very long lead to Academical honours being conferred on him; and more especially if there be any truth in the rumour that there is to be a considerable addition made to the rank of Associates of the Royal Academy, or, as is also hinted, a new and limited class of Associates is to be created. The name of this artist could scarcely be omitted from such a list.

JAMES DAFFORNE.

ON THE PROGRESS OF OUR ART-INDUSTRIES.

By PROFESSOR ARCHER,

President of the Royal Scottish Society of Arts, F.R.S.E., F.S.A.S., Director of the Museum of Science and Art, Edinburgh.

TEXTILE MANUFACTURES.—THE CARPET WORKS OF MESSRS. J. TEMPLETON & CO., GLASGOW.

FEW, if any, of our Art-industries, show more fully the beneficial influence of the Schools of Design and the Art-Schools of this country than our great carpet-works. The British carpets made in the first quarter of the present century showed the lowest state of taste it is possible to imagine in a civilised country, and but for that universal stimulus given by the widespread Art-training through which the nation has since passed, there is good reason to believe no great advance would have been made.

In Glasgow there are two great manufactories of carpets of artistic character; they are carried on by members of the same family, the older—which will be described in this article—is that conducted by Messrs. J. Templeton & Co., and is almost entirely occupied by the manufacture of *pile*, or Axminster carpets, made by a patent process in a manner quite different from the old Axminster kinds; at the other, Messrs. J. and J. S.

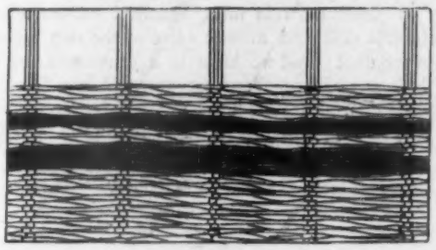


Fig. 1.

Templeton, manufacture the kind called Brussels carpets, and some other artistic fabrics, which we hope to describe in a future article.

The important and beautiful manufacture of patent Axminster carpeting, which forms the staple production of the works of Messrs. James Templeton & Co., is the result of an invention patented in 1839 by the present senior partner and Mr. William Quigley, we believe of Paisley; and in the hands of Mr. James Templeton has been improved and perfected to such a degree

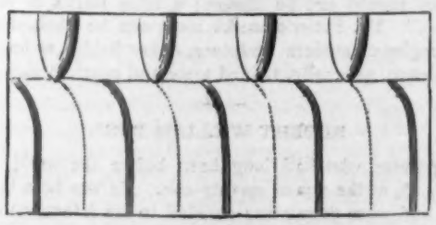


Fig. 2.

that it may now fairly claim to be considered one of the most complete and best of all carpet-making processes.

All processes for weaving by machinery are difficult to describe by mere words, and many of them are so puzzling that, even with the machine working before one, it is not easy to comprehend its quick and complicated movements; I will, however, try to explain the curious method used in making the patent Axminster carpets. First, then, the design has to be redrawn and coloured full size on paper covered by lines running across each other at right angles; the little square spaces formed by the intersection of the lines each represent a weft thread in the fabric. When complete, this copy of the original design receives what appears to be very rough treatment, for it is cut up into transverse narrow strips, each representing one line across the whole pattern; and they form the guide to the weaver in the first weaving process. For this purpose the strips are placed in the opposite direction, so as to represent the direction of the warp threads in a small loom specially prepared. In this loom a series of warp threads are arranged in series of three or four, placed about half an inch apart, more or less according to the depth of pile desired, that is, between each series. The weaver then, following his pattern, weaves a web which, when complete, is like Fig. 1; that is, it is only bound at intervals by the warps, between each series of which there is a space filled by the weft threads unwoven. This web, when complete, is a perfect medley of colours, without a trace of any pattern. It is next removed, rolled upon the beam, to the cutting machines, and when properly adjusted to another roller by its loose end, so that it can be wound off from one roller to the other, a series of cutting blades are brought to bear exactly

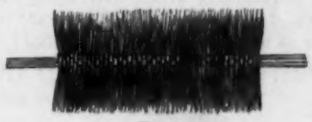


Fig. 3.

on the middle of the space occupied by the unwoven threads of the weft; so that as the web passes under them, their blades cut through the web, leaving it in the end a series of very long strips of chenille. Fig. 2 shows four of these blades cutting the web shown in Fig. 1, as it runs off the beam, or roller, of the loom in which it was formed; the thicker dark lines show the binding warp threads, and the thinner lines meeting the points of the cutting blades mark the direction through which they cut the web. Fig. 3 shows a small portion of one of the long strips so formed, being a fringe of threads of worsted tightly bound in the centre by the woven-in warp threads. Another operation gathers these threads up together, as in Fig. 4; and in this state it now becomes the weft for the second and final weaving process. These figures, kindly lent by Messrs. J. M. Johnson and Sons (Limited), do not pretend to do more than convey an

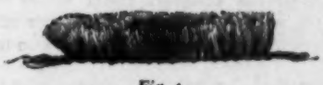


Fig. 4.

idea of what results from very complex arrangements and machinery, a description of which would be of too technical a character for this Journal. But if the description, aided by these woodcuts, has been sufficiently clear, it will be seen that in the next operation the carpet-weaver has, instead of a simple thread or yarn, to place in his shuttle a chenille the colours of which have been arranged exactly in accordance with the transverse strips into which the coloured pattern was cut; therefore if they are now laid side by side in proper order, the pattern will be again reconstructed. This is actually the case, and the skilled workmen who are employed in this work invariably place these chenille-wefts in correct succession, but in such a manner that the fringe of loose thread shall always be uppermost as they

pass through the shed formed by the warps into which they are tightly interwoven and held by means of intermediate plain warps, which are concealed in the fabric by the raised pile formed by the chenille. These plain weft yarns, and also those of the warps, are, in the carpets woven by Messrs. Templeton, chosen with great care, as the durability of these fabrics, which is one of their best qualities, of course depends upon them and upon careful weaving. After each chenille weft has been laid, the operator gathers it up close along its whole length with a hand-comb; and when the weaving of the carpet is completed, then a cutting machine passes over the uneven surface of the pile until the whole is cut as level as a sheet of paper, and the pile so compact that it will bear considerable pressure without being flattened; in this respect, and in durability, greatly excelling, at much less cost, the old Axminsters. As the shuttles must be passed through the shed by hand to ensure sufficient care, there is hardly any limit to the size of such carpets, and some of gigantic dimensions have been made by Messrs. Templeton. One sent out to Siam, for one of the kings of that country, measured one hundred feet in length by thirty-four broad, the central ornament being a full-sized representation of the traditional three-headed white elephant emblematical of Siam. In going over the extensive manufactory I was shown a vast number of specimen-patterns which had been made to order for all parts of the world, and for every imaginable purpose to which carpets can be applied. One, for instance, a present from a European sovereign, the King of Denmark, to the Tycoon of Japan, especially designed to show a perfect menagerie of animals forming a much-varied pattern. In many cases these specimens, as in the one mentioned, were simply grotesque, and marked the eccentricities of those for whom they were intended. But the staple productions of Messrs. Templeton's looms, in which their own designs are carried out, are remarkable for their excellence of quality as regards material; their closeness of texture and compactness, combined with softness of pile; for the brilliancy and skilful toning of their colours, of which they use not fewer than ten thousand shades; and, still more, for that great improvement in both designing and colouring which gained them the gold medal in the Paris Exhibition in 1867, and drew forth the highest encomiums which Sir M. Digby Wyatt, the British juror on that occasion, could bestow, and which has gone on unceasingly since then, until we, in this one speciality, feel warranted in saying that Messrs. Templeton have secured for Great Britain the highest position not only in that quality, which is not uncommon, excellence of manufacture, but in that very rare attribute of British work—high artistic taste.

They have wisely seen that the Orientals are *par excellence* the carpet-makers of the world, and have long since abandoned the meretricious ideas of French, and still more of the English carpet-weavers of the first half of this century, and have drawn their inspiration from the beautiful products of the looms of Persia, Cashmere, India, and Turkey, without too closely copying them. Some of their later productions are of so high a character that it is doubtful if they can be surpassed, especially in those designs which have been produced to meet the growing taste for low-toned colours and mediæval designs. Their success in these respects is in a great measure due to the great skill which directs, on the same premises, the dyeing of the wools, and afterwards in the close matching of the tints, which is done by a number of trained women, directed and supervised by a skilful artist. These matters, however, would not have been sufficient without that incessant devotion for, and attention to the business, which has led Mr. James Templeton on for more than a quarter of a century to work unceasingly in bringing to perfection this most beautiful Art-manufacture, in which scientific skill and artistic taste of the very highest order have been required; and we have in a great measure to thank him for having removed those eyesores which a few years ago frustrated all efforts by the choice of good furniture and decorations to make our apartments tolerable to the eye of taste.

OBITUARY.

CHARLES F. FULLER.

A TELEGRAM from Florence, received in London on the 11th of March, announced the death of this English sculptor on the preceding day, after an illness of about three days; his age was forty-five. Mr. Fuller was the youngest son of the late General Francis Fuller, and entered the army in 1847, at the age of seventeen, having obtained a commission in the 14th Foot, exchanging not very long afterwards into the 12th Lancers. In 1853 he left the army—to the surprise of his friends, it is said—and proceeding to Florence, placed himself with the late Hiram Powers, the American sculptor, under whom he made such progress that in a comparatively short space of time his own studio was much frequented by the English who took an interest in his works.

In 1859 Mr. Fuller made his appearance as an exhibitor at the Royal Academy by contributing marble busts respectively of Signor Mario, as Duca di Mantova, in *Rigoletto*, and of Madame Grisi, and statuettes of Undine and 'Epic Poetry.' 'The Castaway,' exhibited in 1861, a statue in marble, is a very attractive work, which gained him considerable notice. This was followed, in 1863, by 'Launcelot of the Lake,' and 'Queen Guinevere;' and, in 1865, by 'Dalilah.' In 1866 he contributed several busts; in 1867 'Europa,' a marble statue, and a bust of the Hon. Mrs. Fazakerley. 'Nydia, the blind Flower-girl of Pompeii,' and 'Music,' both in marble, were Mr. Fuller's principal works seen in 1868; and 'Jael' was his only contribution in the year following. 'The Peri and her Child,' exhibited in 1871, must always rank among his most poetic conceptions; an engraving of it appeared in the *Art Journal* of 1872. The last time his works were seen in the Academy was in 1873, when he sent 'A Roman Centurion,' 'Little Nell,' from "The Old Curiosity Shop," and a bust, in terra-cotta, of Hiram Powers.

The *Times*, referring to the death of this sculptor, says that about five years ago he visited Constantinople, "and was, we believe, the only instance of an artist who, in defiance of the Koran, was allowed to make a statue (an equestrian one) of the sultan. The stipulation was, if we are rightly informed, that the statue should not be lifesize; a little larger or smaller it might be." Mr. Fuller's works must not be classed with the best examples of modern sculpture, either British or foreign, but they evidence, generally, refined taste and poetic design.

ROBERT WILLIAM BUSS.

This painter, who had long been before the world, died on February 26, at the age of seventy-one. He was born in London in 1804, and when young was articled to his father, an engraver and enameller, with whom he remained six years. Evincing, however, a love of drawing, he was placed in the studio of the late George Clint, A.R.A., who initiated him into portrait and subject painting, chiefly of theatrical scenes, which in process of time he relinquished for *genre* subjects. Among his principal pictures are 'Soliciting a Vote,' which was copied by a large manufacturer, and printed on a pocket-handkerchief. Others have been engraved, such as 'The Musical Bore,' 'Time and Tide wait for no Man,' 'The First of September,' 'Satisfaction,' 'The Introduction of Tobacco,' 'The Frosty Morning,' &c. In Mr. Cumberland's collection of British dramatists, there are portraits of the celebrated actors of the

day, painted by Mr. Buss. He also executed a series of paintings for Captain Duncombe, illustrating the signs of the zodiac, and two large pictures for the late Earl of Hardwicke, now in the Concert Room at Wimpole. He was engaged by the late Mr. Charles Knight, the publisher—whose attention was directed to him by a picture of 'Christmas in the Olden Time'—to make a series of drawings illustrative of Chaucer; and we believe that many of the illustrations of Knight's "Shakespeare" and "Old London" are by him also. He illustrated also the works of Mrs. Trollope and Captain Marryatt. His last engagement of this kind was, we believe, with Mr. Harrison Ainsworth, for his novel of "The Court of James II." He became well known in the provinces by lectures on "The Beautiful and Picturesque," on "Fresco," and on "Comic Art."

WILLIAM COSTEN AITKEN.

We learned with very much regret of the death, on the 24th of March, of Mr. Aitken, of Birmingham, where, for more than a quarter of a century, his name, as a local paper states, "has been inseparably associated with all the truest work done for the Art-study and the science training of Birmingham people. In season and out of season, late and early, with the tide or against it, he was ever steadily working to secure greater interest and devotion to the industrial, scientific, and artistic culture of our working people." To Mr. Aitken's pen we have often been indebted for papers on the Art-manufactures and Fine Arts of the town in which he resided.

He was born at Dumfries in 1817, and when young followed the trade of his father and grandfather as a brassfounder. Subsequently he went to Birmingham as an "improver," and after some little time returned to his native place. In 1844 he took up his residence in Birmingham, making it his home for the remainder of his life. Mr. Aitken's first engagement was at the works of Messrs. R. W. Winfield & Co., then with Messrs. Hardman for a short time, and subsequently, also for a short period, with Messrs. Skidmore of Coventry. Finally, he accepted once more an engagement, as manager, at Messrs. Hardman's new works, Newhall Hill, Birmingham. His influence, both practically and by his writings, on the principal metal industries of the locality has been marked and highly appreciated by his fellow-townsmen: even a mere outline of his numerous and efficient labours would occupy far larger space in our pages than we can afford to give to it. He was one of the founders of the Midland Institute, and "esteemed it one of the highest honours to hold the vice-presidency" of the society.

Though occasionally somewhat rough and brusque in speech and manner, Mr. Aitken had a kind heart, and was always ready to do a good action for another: frank and plain spoken, he gave his opinions fearlessly and honestly, without much respect of person. It is somewhat singular that, although he lived so many years this side of the Tweed, he in everything retained as much of his Scottish nationality as if he had never crossed the Border. He was a sound critic, an estimable gentleman, and strong and zealous in his friendships: we mourn his loss as that of an able assistant and a valued personal friend. We trust some permanent record will commemorate the services of so able and so good a man in the great and wealthy town he long and earnestly served.

THOMAS McLEAN.

A few lines of record are due to the memory of Mr. McLean, who, for upwards of half a century, carried on business in the Haymarket as a print-publisher and dealer in works of Art. Among his more important publications may be mentioned several engravings after pictures by Sir E. Landseer, as 'The Stag at Bay,' 'Dignity and Impudence,' 'Laying down the Law,' and others. The popular caricatures by Richard Doyle, "HB," were also published by him; and Nash's 'Old English Mansions,' and his 'Windsor Castle;' besides many other important works. Mr. McLean died at Selhurst, in Surrey, on the 10th of March, at the advanced age of eighty-seven. He had long ago relinquished business in favour of his eldest son.

ART-NOTES FROM THE CONTINENT.

ANTWERP.—The *Federation Artistique* states that the Museum of Antwerp has been recently enriched by a portrait of Gevartius, painted by Rubens, which was bequeathed to it by the late Madame La Baronne Ph. Gilles de s' Gravenwezel. It is not improbable that this is the same subject so finely given in the masterpiece of Rubens' contemporary and pupil, Vandyke, and of which our National Gallery, in its assumed 'Gevartius,' has so much reason to be proud; if so, what a rivalry!

BERLIN.—There is in this city a very curious collection of antiquities now offered for sale, and "on view." It consists of a number of silver ornaments and utensils said to have been discovered in the Necropolis of the ancient city of Canusium, the modern Canosa, and formerly belonging to a French archæologist named Biardot, now deceased. In the *Illustrated London News* for the 7th of January, 1854, was an account of the excavations then recently begun at Canusium, with engravings of the tombs and of several of the objects which had been brought to light. It is there stated also that before the attention of the Neapolitan authorities was fairly directed to the matter, many valuable works of Art unearthed at Canusium had been sold to private collectors, and taken out of the country; and the objects now on private show at Mr. Birkenfeld's, 76, Charlotten Str., Berlin, claim to be a portion of the purchases made by M. Biardot when on a visit to Italy between the years 1851 and 1854. The collection comprises fifty-five distinct pieces of massive silver, weighing ninety to a hundred pounds. Herr von Bülow, belonging to the Prussian Embassy in Paris, had the collection sent to Berlin, as an appropriate accompaniment to the celebrated Hildesheimer silver treasures in the Berlin Museum; and although the collection has been here since August last, very little was known to the public until very recently. The price demanded was £28,000 upon the collection. I hear the curators of the museum are hesitating. Mr. Newton, of the British Museum, has been communicated with; but that gentleman is now in Italy, and as yet no answer has been received from him. Some of these objects are inlaid with gold and other substances, and all are in perfect preservation.

BOSTON, U.S.—The *Boston Journal* says that the "Committee on Design and Location of the Sumner Memorial Committee are in receipt of information which indicates that many sculptors, both at home and abroad, intend to send models in accordance with the published circular. It will be remembered that three prizes, of 500 dollars each, will be given for the designs preferred by the committee. As the models may be dispatched up to the 1st of May, they will not all be received in Boston till late in the month, or probably early in June. These designs are to be placed in some appropriate place, and exhibited to the public one month. The committee has held a meeting, when the secretary, Mr. Slack, stated that our foreign ministers had distributed the circulars among the leading sculptors of Europe; and intimations were given that several well-known American sculptors had already completed their models."

FLORENCE.—It having been observed that Michael Angelo's statue representing Twilight, on the tomb of Lorenzo dei Medici, had slipped from its place, the authorities in Florence appointed a commission of the Fine Arts to superintend its removal, so as

to ascertain the cause. On Wednesday, the 24th of February, this being done, it was found that the statue had been very inadequately secured, and a wedge of wood placed under it was so decayed as to really endanger its safety. It was thought advisable to examine also the fastenings of the companion figure of Dawn, which were found perfect. The tomb to which these figures, and the sitting figure known as 'Il Penseroso,' belong, had always been believed by the Italians to contain the bodies of Lorenzo, Duke of Urbino, and of his son Alessandro il Thoro. The celebrated German writer, Herman Grimm, however, considered that this was the tomb of Giuliano, Duke of Nemours, and the other, with the statues of Day and Night, to be that of Lorenzo. For this opinion he gave various reasons, and among them, that the posture of 'Il Penseroso' is more appropriate to the morose and melancholy character of Giuliano than to that of his brother. Lorenzo died in 1519, aged twenty-seven. Alessandro was assassinated in 1537, and his father's tomb was opened to admit his body. It was then that the statue of Twilight, when replaced on the sarcophagus, was inadequately secured, and the wedge of wood inserted. The opportunity was taken of opening the monument to ascertain whom it really commemorated. On Monday, the 27th, the Syndic, Prefect, Bishop of San Lorenzo, and several of the first artists of Florence, assembled in the chapel to see the question decided. Professor Paganucci, Professor of Anatomy, was present to superintend the examination of the contents. The stone cover being slipped off, beneath it was found a rough wooden lid; before attempting to raise this the workmen employed muffled their faces in cloths: as on a previous occasion, when opening a tomb in the crypt of this chapel, a workman died from inhaling the fumes issuing from it. The lid being removed, two skeletons were discovered, lying head to feet. That of Alessandro il Thoro was dressed in a white tunic, white stockings, and a velvet cap; the other had on a dark-coloured tunic. The skull of Lorenzo was not at first perceptible, but on raising the dress it was found beneath it, where it had probably been pushed on depositing the second body. The professor ordered the bones to be taken out, in order to look for any jewels or medals which might have been buried. Nothing, however, was found, and the bones were unfortunately taken out in such a manner as to prevent all examination of the skeletons. Several of the artists present made sketches of the skulls. That of Lorenzo was the larger, and of a nobler form than that of Il Thoro, which was small, with a receding forehead. Attached to it were some locks of curly black hair, and in the face the mark of one of the wounds of which he died. The bones were returned to the tomb, but in such confusion as to make further examination of them impossible. The lid being replaced the statues were fixed in their places with copper pins, in such a manner as to prevent all danger of their moving in future.

The committee appointed to organise the festivals in honour of the fourth centenary of Michael Angelo, has held several meetings, and has determined that during the month of September an exhibition shall be opened containing casts of all his works in sculpture of which the originals do not exist in Florence; drawings and reproductions of his drawings, as well as engravings and photographs. This exhibition will be held in a hall now being erected within the spacious buildings of the Academy of the Fine Arts, in which will also be placed Michael Angelo's statue of David, that originally stood in front of the Palazzo Vecchio, but which, suffering from the effects of the weather, was consequently removed last year. The committee will shortly publish a programme of the proposed proceedings for celebrating the centenary. A. H. W.

PARIS.—The Louvre has recently acquired a bronze vase, which, it appears, must have figured in funereal rites directed to be celebrated at the expense of the Athenian republic. It still contains the remains of bones subjected to cremation on that occasion. It bears a date prior to the Peloponnesian war.—Discoveries on the Esquilin still reveal objects of deep Art interest. Since the revelation of the exquisite Greek Venus leaving the bath, the archæological commission has come upon several statuesque relics of much value. Among these are a bust of the Emperor Commodus; a head of a beardless young man—a lovely head, supposed from its features and the arrangement of the hair to be a Diana; a statue of Bacchus, and an Amazonian head. All these have been found in the Conversations Hall (*auditorium*) in the Villa Gaetani.

CHATTERTON'S HALF-HOLIDAY.

W. B. Morris, Painter. W. Ridoway, Engraver.

A VERY good example of an artist who has painted and exhibited at the Academy some most pleasing pictures, attractive both in subject and in treatment; this appeared in that gallery, in 1869, and was simply called 'Chatterton,' but was explained, to some extent at least, by a quotation from a biographer of Chatterton:—"For nearly seven years he remained an inmate of Colston's school. He was extremely fond of being alone; and on holiday afternoons it was quite a subject of speculation with his mother what the boy could be doing, sitting alone for hours in a garret full of lumber." That "lumber," however, was wealth; yet fatal wealth, to

> "The marvellous boy,
> The sleepless soul, that perished in his pride;"

for among those old parchments and manuscripts, the legacy of a venerable relative who had filled the office of parish-clerk at one of the churches in Bristol, young Thomas Chatterton assumed to find the poems and stories he imposed on the world. We call the wealth "fatal;" his use of it led to his untimely end. A few words must suffice to explain his story, which, to a certain extent, is that of the picture also.

He was born at Bristol in 1752, was educated at Colston's Charity-school, and at eleven years' old wrote those well-known and beautiful verses commencing "Almighty framer of the skies." Apprenticed at the age of fourteen to an attorney, he spent his leisure hours in the forgery of ancient manuscripts of various kinds, pretending that he had discovered them. Among the rest, he sent Horace Walpole, then engaged in compiling his "Anecdotes of Painters," a fictitious account of eminent "Carvellers and Peyneters" who were presumed to have at one period flourished in Bristol. His imitations of the antique, executed when he was but fifteen or sixteen years old, exhibit a vigour of thought and a facility of versification, to say nothing of their archæological character, which puzzled the most learned men of the day, and stamp him a poet of a very high order. Campbell says:—"No English poet ever equalled him at the same age." After three years' service in the lawyer's office he came up to London, and found employment in writing for magazines and newspapers; but these resources soon failed him, through the exercise of an overbearing, unconquerable pride, allied with excessive vanity. He indulged in intemperance, and, reduced to the direst distress, and in his pride rejecting some little aid kindly proffered by his benevolent landlady, he poisoned himself with arsenic, August 25, 1770, ere he had reached the age of eighteen. The remains of the unhappy suicide were enclosed in a rough shell, and interred in the burial-ground belonging to the Shoe Lane workhouse. He had, before his death, destroyed all his unfinished papers, the fragments of which were found strewed on the flooring of his wretched lodgings. Mr. Morris's cleverly-painted and expressive picture seems to be only the opening scene of the tragedy of which another garret, equally covered with "lumber," in London, was the last.

THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."—MRS. HEMANS.

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

TRENTHAM, STAFFORDSHIRE.*

PURSUING our way to Trentham, we enter the House from the park by a pair of gates, the posts of which are surmounted with life-size bronze stags. In the centre of the circular drive is a fine bronze statue of Diana at the chase. The carriage-porch, which, unlike the rest of the building, is of solid stone, forms a square, arched upon columns, with an entablature and attic surmounted with a balustrade, and piers and bases. Over the arches are the arms of the Duke, boldly carved in stone; the supporters, wolves, as large as life. From this porch the entrance door opens into an elegant semicircular corridor, which is one of the prettiest features of the place. To the left, on entering, the corridor leads to the entrance hall, grand staircase, billiard, and other rooms; and, on the right, to the private conservatory, drawing-room, the private rooms, &c.; while in front it encloses the west court, with its shell-fountain, statue of Venus rising from the bath, and other attractions.

It is not necessary for our present purpose to minutely describe the various rooms of this charming and purely domestic "home," nor to observe any consecutive arrangement regarding those upon which we may remark. All we need do is to briefly allude to some of the apartments, and then pass on to the charming grounds—the glory of Trentham.

Among the more notable rooms are the following:—The Venetian Room, or the Duchess' Boudoir, is, without exception, the most perfect gem of a room which any mansion can boast. It, as well as the duke's room and private dining-room, opens from the corridor to the private rooms, lined with presses of books, and is lighted by three windows in the south front. The walls are divided into five large panels, painted by Clarkson Stanfield, in his best and most brilliant style, with scenes in Venice; the panels being separated from each other and surrounded by gilt reticulated work on a crimson velvet ground. Of the furnishing and decorations of this exquisite apartment, it is enough to say that it is arranged with that refined and faultlessly pure taste, which can nowhere be expected to be better shown than in the surroundings of so good and amiable and accomplished a woman as the Duchess of Sutherland.

The Duke's Room closely adjoins this apartment. It is fitted with presses filled with the choicest and most rare printed books and manuscripts, and contains some remarkably fine paintings. Among the literary treasures here preserved we



The Private Conservatory.

cannot forbear noting the original manuscript of old John Gower's poems, in his own handwriting, and, as shown by an inscription at the commencement, presented by the poet to King Henry IV., on his coronation, and given back to the family of Gower, some centuries later, by Sir Thomas Fairfax; and among

* Continued from page 141.

the treasures of Art, of which there are many, is one of the original "first fifty" copies of the Portland vase by old Josiah Wedgwood, in perfect preservation. And here it may be well to note that through the kind thoughtfulness of the Duke on our visit, we were shown a fine and remarkably interesting old Wedgwood jasper chimneypiece in the bath-room; it is one of the best remaining specimens. Adjoining the Venetian Room, on the other side, is the Private Dining-room, the walls of which are hung with a fine collection of landscapes, by Penry Williams, and paintings by other artists. Leading to the corridor, at one end, is the Private Arcade, at the extremity of which, next to the Duke's Room, has recently been placed Noble's magnificent



The Conservatory and Private Wing, South Front.

statue of the late duke—a work of Art which takes rank with any of that eminent sculptor's productions.

The Dining-room, at the east end of the south terrace, contains some choice sculpture by Antonio Sola, Wolff, and others; and some gigantic vases of Minton's creation. Adjoining this is the Marble Hall, or Ante Dining-room, lighted from the ceiling, and containing, besides a fine sculptured figure of Canning—copied from that by Chantrey in Westminster Abbey—a full-length life-size portrait of the late Harriet, Duchess of Sutherland, by Winterhalter. The Breakfast-room, among its other pictorial treasures, contains Wilkie's 'Breakfast,' painted for the first duke; Gainsborough's 'Landscape with Sheep;'



The Gardener's Cottage.

Jackson's 'Infant Moses,' exhibited in 1818; Callcott's 'Italian Landscape,' and other paintings by Poussin, Stothard, Moulson, Frearson, Rogers, Wilson, and others.

The Library, which contains a marvellous collection of choice and valuable books, is enriched by a frieze from the Elgin and Phigalian marbles, and is a charming and highly interesting room. In the Saloon, or Music-room, a pretty apartment whose ceiling is supported on pilasters, are some exquisite family-busts, a charming bust of the late duchess, by Noble, and other attractions; the carpet is characterised by the same pattern as the terrace-garden. The Drawing-room, with its sweetly-pretty painted ceiling, contains many good

pictures; among these are Hofland's 'Storm off the Coast at Scarborough;' Sir Thomas Lawrence's portraits of Lord Francis Leveson Gower (Egerton), and of the second Duke of Sutherland; Vandyke's 'Children of Charles I.;' Charles Landseer's 'Benediction,' and others. The Billiard-room has a lofty coved ceiling, and was the great hall of the old mansion. In it are Winterhalter's grand full-length figure of Queen Victoria, presented by her Majesty to the late duchess; a copy of Reynolds's



Children's Cottage and Gardens.

portrait of George III.; Romney's portraits of Queen Charlotte, Lord Chancellor Thurloe, and the first Marquis of Stafford, and others.

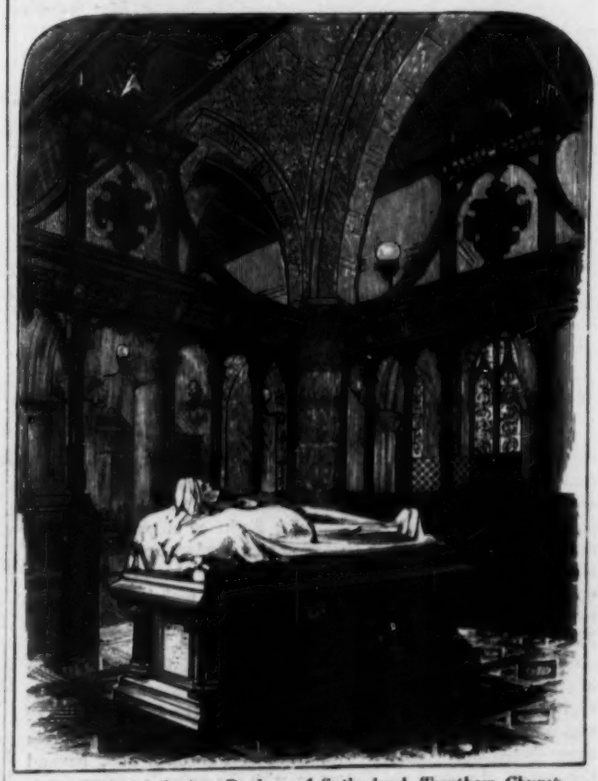
In the Entrance Hall is a copy of Michael Angelo's statue of 'Thought;' and, on the Grand Staircase is a rich assemblage of family and other portraits. In the various bedrooms and other apartments, too, are contained a vast number of valuable paintings and works of Art.

The Private Conservatory, however, is one of the "gems" of Trentham, and is as elegant in its arrangements and decorations as the most fastidious taste can desire or Art accomplish. Of this miniature "world of flowers" we give an engraving, but of its Eastern splendour of rich colours we can offer no idea. It is a square apartment, with Italian windows and trellised walls, and is also trellised between the lights of the ceiling. In the centre is a fine figure of 'Venus at the Bath.' The noble ferns and the exotic and other plants are of the choicest kinds, and the arrangement of colour, especially when all are lighted from the number of lamps suspended from the roof, is exquisitely beautiful.

A pleasant feature of Trentham is the Bowling Alley—formerly the Orangery Arcade—which affords an almost unique and very pleasing indoor pastime for the family and friends. This feature, we believe, was much enjoyed by the Shah on his recent visit to Trentham, which was rendered lavishly enjoyable to him in every conceivable way.

From the entrance-hall a doorway opens into the Church, which thus becomes not only the parish-church, but the private chapel of the duke; the incumbent, the Rev. Prebendary Edwards, being the vicar and also chaplain to the family. The church thus forms a part of, or at all events is attached to, the house; and the transition from the elegancies of modern life to the grand old house of prayer is very striking and solemn. The church, which was restored in 1842 at the cost of the duke, by Sir Charles Barry, is the nave of the old abbey of Trentham; the chancel having extended considerably beyond the present east wall of the churchyard. The church, as it now exists, consists of a nave with clerestory, north and south aisles, and chancel: with a mortuary chapel at the east end of the south aisle.* The pillars which divide the aisles from the nave are Norman, and are the original pillars, carefully replaced and restored, of the old priory; from them now spring acutely-pointed arches of a later, and consequently incongruous, character. The chancel is divided from the nave by an elaborate oak screen of late but good character; the altarpiece, by Hilton, being the 'Taking down from the Cross.' There is an eagle lectern at the east end of the nave; and the pulpit is hung with a fine Moorish horsecloth, elaborately worked in silver on crimson velvet. At the west end is a gallery forming the family-pew. At the back of this, beneath the window, is a bust of the late duke; on the south side a bust, by Noble, of a son of the present duke, who died young; and, on the north side, a tablet to Lord Frederick Leveson Gower, who lost his life during the Crimean war. At the same end of the church is a poorbox, bearing date 1698. The font, the gift of the parishioners, is also at the west end.

In the Memorial Chapel, besides the exquisitely beautiful altar-tomb to the late duchess, by Noble, to which we have already referred, are monuments and tablets to the Levesons and Gowers; and here is shortly to be placed a memorial bust to Lord Albert, recently deceased. Of the beautiful monument to the late duchess we give an engraving, copied from a clever photograph by M. De Tejada, taken from the admirable picture by Mr. John O'Connor, painted, we believe, for Lord Ronald Gower, and in his lordship's possession. In the north wall of the church is a recessed arched tomb, on which lie the fragments of a highly interesting effigy in chain-mail, dug up in the



Monument of the late Duchess of Sutherland, Trentham Church.

churchyard a few years ago; and over the north door are the royal arms, dated 1663, pierced with parliamentarian bullets.

One feature yet remains to be noted; it is the introduction on the north wall of encaustic wall-tiles, each one of which,

* For the engraving of the church and those of the children's cottage, Sir R. Leveson, and the view from Tittensor, we are indebted to Messrs. Allbut and Daniel, to whom we desire to express our best thanks.

enclosed in a reticulated pattern, bears a memorial of some departed parishioner. These, which are many in number, are arranged above the oak lining of the seats, and have appropriate texts, &c., also in tiles, running above and below the series. It is a pretty and very lasting, as well as inexpensive, kind of memorial, and one that might with advantage be adopted in many churches. In the churchyard are the remains of a cross, and some other interesting matters.

The great features of Trentham are, as we have before said, its grounds and its matchless lake. To these, however, we have but little space to devote, though a bare enumeration of their points of beauty would fill a volume. To the park the public are, thanks to the liberality of the Duke of Sutherland, and which is one of the innate features of himself and the noble family of which he is the head, freely admitted. The gardens and pleasure-grounds can only, however, and very rightly, be seen by special permission. To these we must devote a few words. The principal, or west, front of the house—the front of which we give two charming views—looks across the grounds and lake to the distant wooded hills skirting the horizon, and crowned in one place by the colossal statue of the first duke, to which we have already alluded. A part of this view, as seen from the windows of this front, we have depicted in our fourth engraving.* First comes the "Terrace" (not included in our view) studded with statues and vases; next, the "Terrace Garden," with its central fountain, its grand bronze vases and sculptures, its flower-beds, laid



Trentham Church.

out in the form of a letter S, for Sutherland, its recessed alcoves, and its Grecian temples, containing marvellous examples of antique sculpture; next, beyond, comes the "Italian Garden" (approached by a fine semicircular flight of steps), about ten acres in extent, with their parterres and borders and sunk-beds, their statues, fountains, and busts, and their thousand and one other attractions; then the "Lake Terrace," with its balustrade, its line of vases, its magnificent colossal statue of "Perseus and Medusa," its descending steps for landing, its boathouses, and other appliances; then, next beyond, the lake, eighty-three acres in extent, on which sailing and rowing-boats and canoes find ample space for aquatic exercise; then the Islands—one of which alone is of four acres in extent, and the other a single acre—beautifully planted with trees and shrubs; and, beyond this again, the woods of Tittensor, with the crowning monument. To the left are the grand wooded heights of King's Wood Bank, a part of the ancient forest of Needwood, and consequently the remains of the old hunting-grounds of the kings of Mercia; and, to the left, the American grounds, planted with a profusion of rhododendrons and other appropriate shrubs and plants; while the Italian garden is skirted on its east side by a deliciously cool and shady "trellised walk"—a floral tunnel, so to speak, some two hundred yards long, formed of trellised arches the whole of its length, overgrown with creeping plants and flowers, and decorated with busts and ornamental baskets, &c.—forming a vista of extreme loveliness.

Near this is a pleasant glade, having the orangery, now the bowling alley, at its extremity; and near here is the iron bridge—130 years old, and one of the *chef-d'œuvres* of the old Coalbrookdale Works—crossing the river Trent, which flows through the grounds. Standing on this bridge, the view both up and down the Trent is strikingly beautiful. Looking up the stream, the "solemn Trent" is seen crossed by the old stone bridge, while, to the left, a view of the house is partially obtained through the trees; the original course of the river, before it was altered, being distinctly traceable, and presenting a broader surface and a more graceful sweep than at present. Looking down the stream, the view is more charming still, and embraces the river, the lake (into which until a few years back the Trent flowed), the islands, the American and other gardens, and the wooded heights that skirt the domain.

Crossing the bridge, a little to the right is the Conservatory, filled with the choicest trees and flowering plants, and kept, as all the rest of the gardens and grounds are, in perfect order by Mr. Stevens, the head-gardener. In front of this conservatory is a pretty feature—the poetical idea of the late duchess—consisting of the names of her daughters (the sisters of the present Duke of Sutherland) planted in box on a ground of white spar. The words as they appear are—

ELIZABETH LORNE.
EVYLYN BLANTYRE.
CAROLINE KILDARE.
CONSTANCE GROSVENOR.
VIRET MEMORIA.

Thus the *memory* of the four daughters of the late duchess, viz. the present Duchess of Argyll (mother of the Marquis of Lorne), the Lady Blantyre, the Duchess of Leinster, and the Duchess of Westminster is kept "ever green."

Near by are the kitchen gardens, conservatories, vineries, peach-houses, pinehouses, orchid-houses, and all the usual appliances of a large and well-devised establishment; and it is a notable feature, that all round the kitchen-gardens, of some thirteen acres in extent, is carried what is known as the "Trentham Wall-Case"—a glass-sided and covered passage, filled with peaches and nectarines, and forming an enclosed walk all round the place. Near the garden-entrance is the pleasant residence of the head-gardener, shown in one of our engravings. It was erected from the designs of Sir Charles Barry; and near it is another excellent building, a "bothie" for the young gardeners, erected recently from the designs of Mr. Roberts, the duke's architect and surveyor at Trentham. In this cottage the young gardeners, several in number, board and lodge, and have a reading-room, healthful and amusing games, and other comforts provided for them. The Children's Cottage, and the grounds around, is also a pretty little spot, and indeed the whole of the grounds are one unbroken succession of beauties.

Just outside the park is the family mausoleum—the burial-place of the family—behind which is the present graveyard of the parish.

Of the poultry-houses (the finest in existence), the stables, the kennels, and the estate offices and works, it is not our province to speak. They are all that can be desired in arrangement, and are lavishly fitted with every convenience.

We reluctantly take our leave of Trentham, congratulating alike its noble owner on the possession of so lovely an estate, and the Pottery district in having in its midst a nobleman of such refined taste as his Grace the Duke of Sutherland, of such liberal and kindly disposition, and of such boundless wealth, which he has the opportunity of disposing in an open-hearted and beneficial manner; and this it is his pride to do.

* This, and some other of our views, are from admirable photographs by Harrison of Newcastle, who is one of our best photographic artists. While on the subject of photographs, we cannot but allude to a series of portraits of the members of the ducal house of Sutherland, taken by Mr. Lewis of Douglas. They are perfect gems of Art, and rank with the best productions of any artist.

THE FRENCH GALLERY IN PALL MALL.

THE present generation of untravelled Englishmen owes more, perhaps, of its Art-culture, in a large and catholic sense, to what it has learned on the walls of the French Gallery than to almost any other London exhibition that could be named. The Royal Academy, and other kindred institutions, do noble educational service, and keep up annually the national interest in Art; but while teaching us in a hundred pleasant parables that man does not live by bread alone, their tone is apt to become monotonous, their stories twice-told tales, and the fare set before us runs thus the risk of losing its savour from the simple fact of its sameness. Much has been done, however, to improve all this lately; but when the French Gallery was first opened our native exhibitions seemed to strive unwittingly quite as much after perpetuating our insularity as disseminating Art. What the French Gallery began the International Exhibition of 1862 completed, and ever since London, as a home of the Fine Arts, is perhaps the most liberal city in Europe.

It is, then, with peculiar satisfaction that we call the attention of our readers to the twenty-second annual exhibition of continental pictures at the French Gallery. Among the hundred and seventy-five works of which the exhibition is composed will be found adequate, in some cases supreme, examples of the leading continental schools—Spanish, Flemish, French, and German. Beginning with the last named, that we may make sure of not missing the most notable picture of the school, and that we may do reverence to the embodiment of a theme whose solemn sanctity naturally gives it the precedence of all secular subjects, we ascend to the first floor, and stand before 'The Head of our Saviour,' as depicted by Gabriel Max. This artist is, we believe, Bohemian by birth, Bavarian by education. On a dark background hangs a square piece of byssus, or mummy-cloth, and from its centre comes to us, after the manner of the famous handkerchief of St. Veronica, the thorn-crowned head of our Lord. The trickling blood and the flowing hair, the careladen face and the arrested tear, are not only in perfect accord with church-tradition, but in edifying harmony with our conception of Him who was a man of sorrows and acquainted with grief. The sad countenance, whose ineffable sweetness and sympathy the pallor of death cannot conceal, grows on us and revives as we step back, and the closed eyes seem to open in peace and blessing as we retire. Mindful of how much of the symbolical, the mystical, and the emotional, enters into all that is potent in religion, Gabriel Max has exhausted the technical subtleties of his art that in this one head he might combine the three. Anything more spiritual and devotional has not come from Munich since the Art-revival of half a century ago; and were we asked what portions of Holy Writ most inspired the artist, and what in turn are most lucidly and touchingly interpreted by his work, no one who has seen the picture would hesitate for a moment in pronouncing Isaiah and St. John.

Descending to the gallery itself and glancing round, the eye is impressed soothingly by the well-filled walls, and by the judicious arrangement of subjects and the massing of colour. Still adhering to the German school in which, as we have said, Gabriel Max so nobly leads the way, the visitor will find on the wall immediately to the left on entering, a series of interesting little studies of female heads by F. A. Kaulbach, the nephew of the illustrious painter of that name so lately deceased. These are 'Mignon' (4), 'Rosalie' (14), 'Violette' (24), and 'Marguerite' (36). They are all slightly decorative in character, but painted with much sweetness; and a little farther on will be found a more complete picture representing 'The Happy Mother' (64), coming down a green slope, partly overshadowed by birch trees, and bounded by a wood to the left, and by her own snug homestead immediately in the background. She is attired in grey satin, and baby, whom she carries in her arms with such maternal care and pride, is bravely dight in white robe and veil and wrapped in a warm brown striped shawl. The whole composition is refined and the manner of painting accords with this. The 'Veteran' (77), of Professor F. Schaus, of Weimar, is painted with a stronger brush and in a more realistic manner, and represents a hale old gentleman on a stone-bench, beneath some trees, overcome for the moment by sleep. His quality is proclaimed as much by the yellow silk handkerchief in one hand and the tortoise-coloured staff in the other, as by the decoration at his button-hole; and, although in other respects the man is plainly attired, we feel the instant he looks up we must uncover to him deferentially, if not reverently. To convey all this on canvas was no mean feat. Professor W. Sohn's 'Maternal Cares' (10), shows a lady in a well-appointed interior preparing baby's linen, who lies wide awake, and "good," in the cradle before her. In spite of a smoothness and daintiness of manner approaching somewhat to that of young Kaulbach, the Professor has managed to get a good deal of breadth into his work. But the most popular painter of domestic subjects at this moment in Munich is perhaps F. Defregger, and a very excellent example of his pencil will be found in his 'Zither player' (86)—a young mountaineer charming two handsome Tyrolese girls with the sweet sounds he brings from the instrument on his knees. There is character, if not intention, in the arrangement of the details of this homely interior. Behind the player hang his gamebag and rifle, while the girls are very properly backed by a row of well-kept saucepans. In cattle-painting, A. Braith (another Munich artist) excels quite as much as Defregger does in *genre*, and we could scarcely imagine anything better painted than his rush of 'Calves at Feeding-time' (106). See also Professor Hoff's (of Dusseldorf) young girl in grey, accompanied by a large Newfoundland dog, watching the 'Startled Fawn' (120) bound away through the wood. Professor Knaus, also of Dusseldorf, and his 'Neapolitan Girl' (94), in common with Professor Hoff's picture, shows that so far as familiar subjects go the difference between this school and that of Munich is becoming yearly less.

From Germany to Holland and Belgium is, as Prince Bismark would say, but a step. The former is powerfully represented by Israels, and his able pupil Blommers. 'Mourning,' J. Israils (165), represents a fisherman's widow sitting, bible in lap, with her back to the empty fireplace, and her sorrowing face towards the coffin trestled upon two chairs. A single candle dimly lights the gloom, and in her great sorrow the poor widow is scarcely conscious of the consolation and hope and comfort she will yet have in the little daughter who nestles so sympathetically at her feet. The whole scene is very sad and very true, and it is quite necessary for our souls' health that we should not be unmindful of such things; but if sorrow abide with us for a night does not joy come to us with the morning? And are not light and life fitter themes for a painter than darkness and death? But Josef Israels must follow his own bent and fulfil his own destiny; all the criticism in the world will never change a painter's idiosyncrasy. At all events this great master's pupil, B. J. Blommers, believes that the sun shines and the flowers bloom, and that the heart of man is after all bigger for joy than for sorrow. See in illustration of this his 'Les Premiers pas' (151)—a buxom, saucy-faced, healthy young mother enticing, by the proffer of a bit of bread, her bouncing little darling to toddle for it beyond the worn-out rush-bottomed chair by which its equilibrium is maintained; and 'Washing-day' (159), in which we see two women busy at work in the courtyard-green, which is bounded by some low red-tiled houses. This picture is near the floor, and is apt to be overlooked; but there is nothing in the whole exhibition fuller of cheerful daylight or, of its kind, better painted. It will be observed that Blommers is more sensitive to lively colour than his master, and is much freer in his use of impasto. Other sections of the school are represented by Maris in his 'Coast Scene' (163), by Tenkate in 'The Young

Musician' (13), and by Koekkoek in his 'Squally Day on the Coast of Holland.'

The Belgian representatives call for no special notice; but the French, who first gave the gallery a name, and their affiliated schools cannot be passed so lightly over. The Fortuny-Madrazo section of them, for instance, finds a most able exponent in Ribera's 'Behind the Scenes' (52), where we see a young actress, who has met with an accident in the circus, being carried in a fainting state, with all her finery about her, into the presence of the kindly doctor, who stands at the side slips in the midst of a group of sympathetic players; and another in Agrassot's 'Conjuror' (112), who pulls out of his mouth interminable lengths of different coloured ribbons, to the immense astonishment of his rustic audience. In some parts here there is a slight tendency to hardness, but the realisation of character is admirable, and the conjuror himself and his servant, the drummer, who stands bolt upright in military fashion behind him, are all that could be desired. Bouguereau, Peyrol, J. P. Bonheur, Beranger, Comte, Corot, Daubigny, Rousseau, and Diaz, are all here; but the visitor is likely to turn first to the two dashingly-painted life-size figures which attracted so much notice last year in the *Salon*. 'Splendour' (160) represents a fashionably-attired young lady of great sprightliness, with dyed flaxen hair, dark eyes and eyebrows, carrying daintily in her hand a white poodle pup; and the other 'Misery' (154), a blear-eyed old woman tramping through the snow, on her bent back a bag, probably of rags, and dangling in her listless hand some old shoes, one pair of which is of pink satin, and might have belonged to such a one as the splendidly-appointed beauty we have just noticed. The pictures are full of meaning to the thoughtful onlooker, and we can easily fancy such works creating a sensation in a city that could understand and appreciate them so well. Their author, E. Duez, is quite a young man, and he works with a large, full, free brush, eschewing whatever might tend to solid impasto. Breton's pupil, P. Billet, is another vigorous painter, and we look upon his 'Tobacco Smugglers, Poland' (158), as a work of much merit and importance. Bargue, on the other hand, whose 'Model's Opinion' (174), is placed by itself on one of the sofas, is much more finished and careful, and this, we are told, is only the third or fourth picture he has painted during the last five years. There is no labour, however, apparent in his work; and anything richer in colour or broader in treatment than the girl in figured blue, who stoops forward to examine what the painter has made of her, we could scarcely imagine. But, after all, the picture of the exhibition is from the pencil of this young man's master, and represents an Eastern sword dance—'La Danse du Sabre' Gérome calls it. The head of the girl, posturing so lithely before the great man and his guests, who are seated in an alcove, is veiled in green gauze, her bosom is covered with gold pieces, and the upper part of her figure is enveloped in diaphanous white, while round the lower portion is bound a thick rich blue garment, yellow edged, and beneath it peeps a petticoat of black. In her right hand she holds a naked scimitar, and balances another on her head, and all to the music of those seated in the half-shadowed recess behind. The scene is in a sense barbaric, but by no means unpleasing; and Gérome, by his masterly details, the cunning way in which he throws the light on them, and the oneness which, by beautifully harmonious lines and changes and counter-changes of colour, he gives to the whole composition, simply spirits us away with him, and reveals to us a scene which has all the reality of concrete fact. It is too late in the day, even if our space permitted, to affect detailed criticism of a man of Gérome's stamp; suffice it to say the picture is as complete an example of the master as we have ever seen, and that the four thousand guineas for which it was commissioned have received at his hands ample justice and consideration.

Our space is exhausted, but the visitor must not omit to notice Schmid's 'Convent Door' (28), Fromentin's 'Scene in the Desert' (45), or Goupil's 'Marriage Contract' (19). The exhibition is one of the best ever held in the Gallery.

THE SOCIETY OF LADY ARTISTS.

SIX hundred oil-paintings and drawings say something for the vitality of this society; and, if one cares to look, he will very soon find that not a few of these have something to say for themselves. The society was reorganised ten years ago, and ever since has been doing good educational service, not only by its exhibitions, but also by its drawing and painting schools. It is true that cases occur now and then of ladies forgetting to send contributions to the exhibition when once they have made for themselves a reputation, and have discovered that their pictures are welcomed elsewhere. To such the works of some of the ladies here, whose names are not altogether unknown to fame, will act, if not precisely as a rebuke, at all events as a reminder.

Miss Thompson, who first attracted attention on these walls, sends a life-sized study of a dark Italian youth in furred dress (593), expressly painted for this exhibition; and also, on loan, her 'Roman Shepherds playing at Morra' (594). Miss Backhouse's 'Lucretia' (440), painted richly, and in the style of Alexander Johnston; and Ellen Partridge's 'Ironside' (502), a conscientious character study, somewhat drier in manner than the other, are also life-sized, and go direct to their purpose. Another artist, whose loyalty ought to be an example, is Mrs. E. M. Ward. Her fame was made totally irrespective of the society, and her laurels were won on other walls; but we do not remember that she ever missed sending something since the reorganisation of the society. This year it is 'Innocency' (526), representing a pretty chubby-faced baby lying on a sofa. Among the works of artists of approved reputation may also be mentioned the 'Ruth and Boaz' (552) of Mary S. Tovey; 'In an Orchard' (473), by Alyce M. Thornycroft; and 'Through the Looking-glass' (491), by Louise Jopling. Fruit-painting could scarcely be carried farther than it is by E. H. Stannard in 507, or dogs more distinctly diversified than in L. B. Swift's 'Oscar and his Friends' (506). M. Nixon's 'Still Life' (525), and M. Brooks' 'Oriental Jar, &c.' (439), are beautiful examples of their kind. For other classes of composition we would point to Georgina Swift's 'Friesland Girl Knitting' (500); 'Chequered Shade' (563), by Mrs. B. L. Hindes; and 'Grandmamma's Treasures' (577), by Alice Renshaw.

The water-colour drawings form about two-thirds of the exhibition, and express much more completely the Art-excellences of the contributors. Mrs. Harrison's 'Hollyhocks' (115), is a picture brilliant in colour and almost perfect in drawing; and although Madame Hegg is scarcely so broad and dashing in her brushwork, she makes up for this lack by a refinement and delicacy all her own. Her studies of wild flowers are all of them exquisite, and would form admirable texts for those who affect decorative Art. Emma Walters, Rose Emily Stanton, and F. Corbett, have each of them sent fruit and flower subjects deserving the attention of the visitor. Emma Cooper, like Mrs. A. L. Guerin, used to devotè herself to dainty bits representing dead birds, their nests, eggs, and the like—see the latter's pretty 'Study of Goldfinches' (374)—and gives us in the present exhibition an example of her old manner in 'Nest and May;' but her 'Hie! lost' (80)—a dead partridge, lifesize, lying in the furrow of a turnip-field—is in a healthier, because in a larger and broader style.

Mrs. Charetie's 'Priscilla' (263), in white cap, sitting reading, is a well-studied figure, and superior to her 'Gretchen' (361) only in the matter of finish, the sentiment expressed in each

being pretty evenly balanced. Helen Thornycroft's 'Study of a Head' (236)—a hooded Italian looking from under his hand-shaded brow—and Miss E. Westbrook's 'Lillian, Wife of the Rev. Godfrey Thring, of Hambleton Rectory' (237)—a remarkably sweet face against a golden background; Mrs. F. Dixon's 'Professor Ruskin' (358), and the two portraits (395 and 397) by Julia Pocock, are all excellent specimens of what can be done in this walk of Art.

Among several of our young artists we are glad to observe marked progress, and in none is this more palpable than in the 'Windsor Castle Interior' (30), and the 'Old Homestead, Bucks' (35), of Flora E. S. Ward. We are glad also to notice that the new member, Mrs. Paul J. Naftel, fully justifies her election by her 'Pretty Polly' (8); and we hope Barbara Bodichon, F. Maud Allridge, Clara Montalba, Mrs. Backhouse, Alice Percival Smith, and Emily Partridge, their place as artists being so assured, will excuse our doing more than name them. Maria Gastineau's 'Castle Rock, Vale of St. John, Cumberland' (208), with its broken water, rustic bridge, and glen full of atmosphere, deserves special mention; as do also the 'Ayesha of Algiers' (222), the 'Dream of Ancient Egypt' (183), by A. Lenox, and Charlotte E. Babb's splendid drawing of 'Charmian' (241), from *Antony and Cleopatra*. Mrs. Marrables is as industrious as ever, and those of her drawings referring to her sojourn in the Tyrol and in Venice will be found most interesting, from novelty of standpoint in almost every instance, and from the fact that the drawings were all but finished on the spot. We commend most heartily the exhibition to our readers.

THE SOCIETY OF BRITISH ARTISTS.

PUBLIC benefactors do not always receive the frank recognition they have fairly earned, and we are free to confess that this society, which has existed for half a century and more, which has made all comers welcome, and year after year throws its doors open gratuitously to many of our public schools and charities, has not always met at the hands of critics that consideration which it deserves. Young artists do not burst upon the world in absolute perfection all at once; kindly encouragement is a necessity of their nature, and how can they be strengthened to go on if their works are never seen? It is in cases like this that the Society comes in with its judicious countenance; and the work of the young man who is to be one day an artist and an Academician is first lifted into notice on its walls, and the man who buys it, and who is ultimately to become a famous collector and owner of a great gallery, in like probability, takes here his first lesson in connoisseurship. The Royal Academy seems sensible of all this, and Mr. Leighton, Mr. Redgrave, Mr. Frost, Mr. Frith, Mr. Richmond, Sir J. Gilbert, and Sir F. Grant are contributors to its walls.

Our readers must not, from what we have said, jump to the conclusion that the crude efforts of youth are the measure of the excellence of the pictures exhibited on the walls of this gallery; on the contrary, the level attained not only by many of the members, but by many of those outside the institution, is of a kind to command the admiration and critical respect of even fastidious judges. A. B. Donaldson, for instance, who is not a member of the society, holds a place of honour in the large room with his 'New Duet' (188), representing a venerable cardinal and his friend listening to two young choristers singing to the accompaniment of a young priest upon the harpsichord, in a pillared apartment looking out upon a warm sky and pleasant hills. Considering the variety of reds with which he had to deal, the picture is, in spite of a little heaviness in handling, such a work as would take a strong position anywhere. The sentiment of the subject is expressed at once with delicacy and completeness. Another vigorous picture is J. D. Watson's 'Mind and Matter' (130), wherein Don Quixote contemplates philosophically his man Sancho, as he sleeps beneath a tree. 'The Lady of Provence' (314), also, is a composition of some pretension, and its author, T. Davidson, jun., takes a very bold step in the historical direction. By the flaming torches borne by the warrior and the monk, we see a lady kneeling at the side of her dead lord, with her hand laid on his heart and her eyes lifted to heaven. The artist's success would have been more pronounced, perhaps, had he been content to attack a more limited subject, and one capable of being worked out under less stringent and complicated conditions. T. K. Pelham, for instance, is content with the single figure of 'A Mountain Lassie' (327); but then it is painted with a freshness and truth worthy of Mr. T. Faed. Miss C. E. Babb, again, makes a bold essay in her picture, entitled 'On Troy Walls' (364), in which a lady and her three daughters look down from the battlements with anxious solicitude on the fight we are to imagine raging below. Mr. Leighton has evidently been her inspiration, and for such themes she could have no better; but were that Academician to look upon her picture we feel satisfied he would counsel her to restrain her ambition. As antithesis to this we may quote R. J. Gordon's 'Roses' (417), a lady in green quilted petticoat and dark flowered wrapper placing roses in a vase; see also the same subject by H. R. Robertson (484), where the lady is in a red-brown dress with lace across the bosom, and is engaged putting rose-leaves in a china bowl. C. Bauerle's heads of 'Mrs. Holroyd Chaplin and her son, Allen Nugent Chaplin' (521), would attract attention anywhere, so charmingly and spontaneously are they painted. A. F. Grace illustrates very sweetly the line 'The moon is up, and yet it is not night' (554), and we regard C. G. Lawson's 'Golden Hour at Cheyne Walk' (581), as one of the most originally-treated landscapes in the exhibition: moreover it is pleasing as well as successful. We like, too, E. Parton's 'Spate on the Llugwy' (564). Those flat white specks of foam in the foreground are wonderfully true, and we don't remember that we ever saw them painted before—certainly not with the same perfection and vraisemblance. D. Cameron's 'Fall at the Hero's Targe, Glenfinlas' (502), is another study from nature conscientiously worked out. Among works less aspiring we would notice 'Near Chingford, Essex' (46), by Isabel Bennett; and 'The Young Royalists' (108), two little children, one of whom, to the great astonishment of his mother, whom we see entering, puts a whole flagon of wine to his head with "Health to the King." These are both hung low down, and are consequently apt to be overlooked. The visitor ought also to note 'Bishop's Bridge, Norwich' (326), by V. P. Yglesias. Walter Foster has made a very striking advance this season, and his 'Glade in Windsor Forest' (209), and his Wargrave on the Thames' (407), are landscapes of importance, more from the conscientiousness with which they have been studied than from the size of the canvases. W. Luker's 'Springtime among the Fallow Deer' (15), a glade among beech-trees, is also a charming work. Miss Tovey sends a well-painted portrait (341), W. H. Overend a very clever study of a Cullercoats boat 'On the Northumbrian Coast' (470), and W. L. Wyllie, one of 'Waiting for the Ebb' (570). The latter artist's 'High Tide' (10), in the large room, is a splendidly-painted bit of sea. H. Hall's 'Set-to for the St. Leger by Lord Lyon and Savernake' (435), ought not by any means to be passed over; for it is full of a spirit which could only have been caught by one in thorough sympathy with the noble animals depicted.

Turning to the members themselves, we find the usual level well maintained, and in some instances surpassed. A. J. Woolmer, for instance, never painted a sweeter or more suggestive picture, or one in which the figures blend more harmoniously with the sylvan landscape, than his 'Temptation of St. Anthony' (11); and G. Cole's 'Evening Landscape in

Sussex' (29) might almost have been painted by his son, the Academy Associate. W. Gosling, in his 'Old Lock and Mill at Shiplake,' (38) models his clouds and bushes as carefully as ever, but he is still rather apt to carry his crispness—we had almost said sharpness—of touch too far. 'Sunset on the Maas' (16), by G. S. Walters, with boat and shipping, is painted with his accustomed skill as to liquidity of water and truth to nature generally. The 'Home Ruler' (47), of E. C. Barnes, is not likely to be passed over, for the humour of it is excellent. A little rosy girl, with bright blue eyes and yellow hair, smiles at you half-archly, half-inquiringly, as she stands on the chair where she has slaughtered the innocent in the shape of a doll, and has looked absolutely unmoved at the blood which poured from the gaping wound in the guise of sawdust. D. Pasmore's cavalier and lady in 'All is well ended if the suit be won' (60), are dramatic enough in situation, but scarcely above his usual mark. T. Roberts, on the other hand, has, we think, surpassed himself in his single figure of 'La Ballade' (55), a pretty, healthy-looking French peasant-girl leaning against a wall reading a ballad. Our younger artists, of whom we have already spoken in this article, might take a lesson from this, and be satisfied with studying and carrying out a single figure well, than with venturing on a group, however heroic, and doing it indifferently. Here are other two members content with single figures, viz. P. Levin, a peasant-girl (102), and A. Ludovici, a girl dressed in antique coquettish fashion, which he calls 'Wood-flower' (104). There is in the latter much of this artist's characteristic spottiness, but at the same time no lack of effect; and he has an advantage over Mr. Levin, inasmuch as his sitter evidently belongs to a more gentle type. With E. G. Girardot, who has not been long a member, we are much satisfied, and regard his 'Lady Teazle, by all that's wonderful!' (175), as by far the finest bit of colour composition and character he has ever put upon canvas. While in the neighbourhood of this picture let us call attention to 'A River-bank in Summer-time' (181), by A. Burke, R.H.A., and to 'Bray Head, County Wicklow' (192), with colliers unloading, by B. C. Watkins, also a member of the Hibernian Academy. A. Clint has made a splendid subject of his 'Hastings at Low Water and Sunset' (137). He makes the cliffs do admirable service by looming up grandly through the warm haze. W. Bromley is another member, who, we think, excels himself. His 'Blackberry Pickers' (156)—two peasant girls busy at the laden bushes—is certainly one of the pictures of the exhibition, and one would go a long way to look at the taller girl of the two, as she reaches up her well-formed hand to the berries that hang above her handsome head. The hilly stretch of country to the right comes in well, and helps the composition greatly. 'Lady Betty at Home' (160)—a lady in white dress, with cup of tea in hand, seated on a crimson sofa, over which is flung a yellow shawl—hangs near the last-named, and is one of those delightful figure-subjects which Mrs. Charretie knows so well how to paint. Let the visitor also note the two children after the flowers (159), by E. Eagles, and the mystic moon 'On the River' (164), by G. F. Teniswood, all of them hanging near the angle to which Mr. Bromley's picture lends such importance. J. T. Peele has gone in very successfully for the delineation of child character in his 'Village School' (165); and certainly Wyke Bayliss never painted a more impressive interior than 'The Rose Window and Chancel Screen of Chartres Cathedral' (169). We like, too, very much E. J. Cobbett's 'Girls at Welsh Spring,' and are satisfactorily impressed with the truthful rendering in the 'Above Rumbling Bridge, Dunkeld' (119), of T. J. Ellis. In leaving the large room the visitor should by no means omit H. H. Cauty's 'Goose Girl' (214)—a bright, sunny picture, hanging low down in the left corner as one goes out.

The exhibition consists of over nine hundred oil-pictures and water-colour drawings; and if we have been able to make a dash at them only here and there, the members will understand distinctly it has not been for lack of will, but want of space. Among the water-colour drawings we find noted for approval, 'Near Arundel' (608), by P. Toft; 'A Midsummer's Holiday' (611), by A. Perry; 'Out for a Ramble' (612), by C. Stanton, A.R.S.A.; 'At Arundel' (639), by T. J. Soper; 'Hurdle-making' (684), by H. A. Hanhart; 'For Bonnie Prince Charlie' (670), by A. C. H. Luxmore; 'Pamela about to deposit her Letters in the concerted Hiding-place by the Sunflower' (728), by Miss E. Gilbert; 'A Meadow by the Thames' (740), by H. R. Robertson; 'The October Fair at Muckross' (730), by N. E. Green; 'Moonshine' (808), by Miss Claxton; 'Flowers' (840), by H. Caffieri; 'The Gipsy's Breakfast' (852), by F. Slocome; 'Breakfast-time' (869), by Miss J. A. Edwards; 'Foxgloves' (878), by Miss K. Scott; and 'Spring' (915), by Miss H. F. A. Miles.

GLEANING.

J. F. Millet, Painter. A. Masson, Engraver.

TWO or three months only have elapsed since the death of the eminent French painter Millet was recorded in our pages; and now we are in a position to offer the reader an example of his rural compositions. M. About, in his brilliant and masterly notice of the French Exhibition of 1855, thus writes of him—then but recently known in Paris circles of Art:—"I would not terminate this list and address myself to landscape-painters without cheering the arrival among us of a great artist, who, in the *sabots* of a peasant, treads in the footsteps of Michael Angelo and Lesueur. John Francis Millet proves to every man with eyes in his head that Art lies not concealed at the bottom of a cave hard by the Tiber, and that one could master it without going further than our village of Barbizon. Born in a Normandy cabin, hardened from his infancy in the rude labours of the field; drawing his instruction, well or ill, as it might be, from the priest of his parish; initiated into classic antiquity by a bad translation of the Georgics; escaping out of the *atelier* of Delaroche as Moses was rescued from the Nile, he made his home close to Fontainbleau, in the companionship of his wife, his children, and nature. He had wielded the pickaxe, cracked his cartwhip, pushed his plough, and threshed out corn in the barn, before he learned how a pencil was to be handled; and I would lay a wager that when the peasants of his neighbourhood saw him pass near them, as he went along with his sketching apparatus and protective umbrella, they opened wide their doors and said, 'Come in under our roof, you are one of us.' This toiler of old in the fields sought not for poetry in books, like Ary Scheffer; nor in museums, like Picot; nor in piled stuff-tints of millinery, like Muller; he replenished his cup at the sacred spring whence Lucretius and Virgil, and, before them, divine Homer, drew their pellucid draughts."

In such subjects as this 'Gleaning,' Millet was perfectly at home—among scenes not only of his boyhood, but with which his whole life was conversant. These female peasants of the Norman type are capitally drawn and picturesquely placed, as they gather up the scattered ears of wheat from the field under the rays of an afternoon's sun: the atmosphere of the picture is suggestive of intense heat. M. Masson's plate is etched with great spirit, and with true artistic effect.

ART-NOTES FROM THE PROVINCES.

DUBLIN.—In our notice last year of the exhibition of the Royal Hibernian Academy, one of the causes interfering with its success was stated to be the somewhat limited number of sales. At the close of the exhibition, however, it was found that there had been an improvement, and this year, up to the time at which we write, upwards of £2,500 worth of paintings bear the pleasing red star; and as the gallery will not yet be closed, doubtless the total will be considerably in excess of that sum. The Art Union, too, thanks to a wise infusion of new blood, has been remarkably successful; and it is gratifying to note that the works selected by the fortunate subscribers are, with but one or two exceptions, very meritorious.

The collection is singularly free from amateur work, and very rich in landscapes and seapieces of a high order. As usual, Mr. Colles Watkins takes the lead of the Academicians with two fine works, one of which, 'Kylemore Mountain, Connemara,' is simply exquisite; but he is very closely followed by Mr. Mayne, who exhibits a grand landscape, 'Glenalua, County Dublin.' Messrs. Alfred and Charles Grey have several excellent pictures; and Mr. Vincent Duffy sends three or four good landscapes, in each of which there is sound, faithful work, and evidence of progress. Rear-Admiral Beechey has only two pictures; one of them, strange to say, is unfinished, and is so marked in the catalogue, but its deficiencies are scarcely perceptible to unprofessional eyes; the other is a truthful study of a little craft running before a good spanking breeze through a fresh sea into Cork Harbour. Mr. Nicholls, in his 'I'm a soldier now, Lizette,' pathetically tells a little story of village life; and Mr. Burke this year sends not only fine cattle-pieces, full of the tender feeling which characterises every work from his easel, but also a good landscape and a remarkable portrait. Mr. Osborne's 'Intrusive Donkey' and 'Meta,' are studies in animal-life well worthy of their place on the line. Mr. Rogers contributes but three pictures this year, each very small, but full of merit, his 'Nuremburg' being especially good. Mr. James Grey, recently elected Associate, has six works, one of which, 'The Halfway House,' is a graphic sketch of Irish roadside life.

Among the outsiders are many well-known names. Mr. J. W. McIntyre has a grand seapiece, 'A Wintry Gale in the North Sea;' the waves lashed into foam, and a little lugger driving helplessly before the blast. Mr. Alexander Williams, a young Dublin artist, shows that he has not been spoiled by success, for his pictures, six in number, give evidence of careful study. The progress made by this contributor has been most remarkable, and it is satisfactory to see, from the presence of the red star, that his works are duly appreciated by lovers of Art. Mr. Leslie Thomson, who last year had an exquisite little 'Harvest-field,' sends a bright little gem named 'A Scotch Fishing Village;' and though it lacks the feeling which made his last year's contribution so pathetic, it is no doubt equally truthful. Mr. Charles Stuart has several beautiful views in North Wales, and Mr. R. T. Landells is well represented by a little piece entitled 'Heroes of the Loire; burying the Dead outside Chevilly,' the fortunate purchaser of which is to be envied, the picture being one of the best upon the walls.

Of the few water-colour drawings, Mr. David Law's 'Ogwen Valley, North Wales,' a grand bit of wild, plashy moorland, and the 'Footbridge, Capel Curig,' are the best.

The portraits this year are not so good as to appeal to those who do not know the originals; and the sculpture, including as it does only thirteen contributions, chiefly medallion-portraits and busts, does not call for notice, with the exception of Mr. F. J. Williamson's charming *alto-relievo*, 'Sunrise,' an engraving of which appeared in the *Art Journal* for April, 1873.

BRIGHTON.—Eighty pictures have been lent by J. S. Forbes, Esq., for exhibition at the Museum. It is a right good collection, entirely by foreign masters: the names of Israels, Corot, Frère, and several others, will sufficiently indicate its value.—A new Art-establishment is about to open in this wealthy and prosperous town. Mr. Wakeling, who has long been known and esteemed as the conductor of the Royal Library, is about to resign his position there, and is forming a private gallery for the sale and exhibition of paintings and drawings. Mr. Wakeling has had much experience, and has, no doubt, acquired considerable knowledge in Art-matters; he possesses the confidence of all with whom he has had transactions; and it is certain that artists may find it to their advantage to communicate with him in his new premises. Not very long ago people of wealth were mere birds of passage at Brighton; now probably there are more rich persons resident there than in any other town of the Kingdom—with very few exceptions.

MINOR TOPICS.

THE ROYAL ACADEMY BANQUET in 1875 was—as it always has been—a brilliant affair; but it was, even more than it usually is, barren of incident or event. It was expected that the President would have announced the intention of the members to add ten to the list of Associates, selected from the artists who are, beyond dispute, quite as worthy of the honour as those who enjoy it. There was no intimation of any move of the kind, and for a year at least there will be no more than one—if one—raised from the ranks. That is not only illiberal and unjust, it is unwise; moreover, it is a breach of trust, a broken pledge, of which the public will have a right sternly to complain. It would be easy to name ten who *ought* to be preferred; half of them perhaps are growing grey, and probably will be whiteheaded when the distinction comes. Yet they will not be better painters, or more worthy of honour than now. Until the press, generally, takes this matter in hand the reproach will continue.

THE ALEXANDRA PALACE.—The papers have been full of the opening, on the 1st of May; it was a very brilliant affair, although the weather was so unpropitious that the great attraction of the place—the grounds—were probably not visited by a dozen of the thirty thousand who thronged the interior of the building. It is a very fine structure, and, when finished, as it soon will be, cannot fail to be a powerful source of enjoyment to a vast portion of the millions who people the metropolis. The directors, in their address to the Lord Mayor, said they "owed more to nature than to Art." That is perfectly true, but it need not have been so. The decoration is certainly bad; it is the work of an artist with a German name, but he could have been educated in no school where Art is taught on higher principles than those which govern the paperstainer. The walls and ceilings will look better when time has soiled them somewhat, and they are less prominent. There is already a good collection of paintings and drawings; the conservatories are well laid out and healthful; there are several interesting and valuable collections—notably that of Lord Londesborough; and in many ways instructive amusement will be provided for the dense population of the northern and north-eastern districts especially. We ear-

nestly hope, therefore, it will be a success—commercially—avoiding the pitfalls that have been so perilous to its rival on the other side of London—now, it is said, threatened with a constitutional break up, and reported to be at least suffering from premature old age. If it be so, there exist many and strong reasons why this Alexandra Palace should be liberally supported; but if the older and far more powerful competitor is destined to renew its youth, as its proposed "reformers" say it may do and will do, there will still be ample room for both—both prospering and doing good.

THE CRYSTAL PALACE MEDALS have been awarded this year by new adjudicators, Messrs. Wells, R.A., Desanges, and Duncan. No doubt they had to encounter the difficulties that made their predecessors lose heart, and decline a very thankless task—that of according honours where the titles were, to say the least, very questionable. We know that heretofore, in many cases when the prizes were bestowed, it was done reluctantly, the *best* pictures in the several classes being *bad*, and not worth the value of the metal, silver or gold. Of the prize-gainers in 1875 there are some old favourites who have long stood by the Crystal Palace, such as Mr. Brooks, Mr. Hayllar, Mr. J. Peel, Mr. De Brienski, Mr. E. Gill, and Mr. A. Severn. The gold medals for English artists were obtained by Mr. C. Bauerle, Mr. H. Moore, and Mr. R. H. Nibbs; and for foreign artists, M. Beyschlag, M. Van Starkenburgh, and M. Holmberg. If we have never heard of them before, thus encouraged we may hope to hear of them again.

THE ART UNION OF LONDON.—The year 1874-5 has been the society's best year, nearly £19,000 having been subscribed; the cause of such increase being probably, in a great measure, the admirable national engraving, the Meeting at Waterloo, from Maclise's famous picture, engraved by Lumb Stocks, R.A. Its cost amounted to £7,872; but that, no doubt, includes the charge for printing 19,000 impressions. 'The Death of Nelson,' by the same great artist, engraved by Mr. Sharpe, will be as grand a temptation to swell the list of subscribers next year. The large amount contributed increased the chances of prizes, 1,020 being this year given. It was well said by Lord Houghton, "the prizes to be given away that day were so very numerous that many present would go home with the satisfaction of having received a prize; but even those who had not been fortunate enough to obtain a prize would have their sorrow mitigated by the beautiful print they would receive." The society had offered two prizes—of £35 and £15—for designs for painting on pottery. These were gained by Mr. R. Abrahams and Mr. J. Eyre. Mr. Abrahams is a veteran in the art, having long presided over the manufactory at Coleport.

ARTISTS' BENEVOLENT FUND.—The members of this institution held their annual banquet at the Freemasons' Tavern on the 14th of April, when Mr. A. J. B. Beresford-Hope, M.P., its president, occupied the chair. This society, which is a branch of that known as the Artists' Annuity Fund, was established for the relief of the widows and orphans of the members of the last-mentioned institution, which may be called self-supporting: its income arises from the contributions of the members, and is expended in cases of sickness and in superannuations. The Benevolent Fund is supported by public donations and contributions, aided by the annual subscriptions of members of the other branch, the Annuity Fund. It will therefore be manifest that to the public the committee must look mainly for supplies; and these, we regret to know, do not come to hand as liberally as might reasonably be expected. There is a prevailing opinion out of doors that artists, as a class, are now in such a flourishing condition as to need no assistance: in other words, that they are quite able to take care of themselves and those belonging to them. Possibly there may be some, if not much, truth in this. But artists, apt as they are to "improve the shining hour," like busy bees, are not always so provident as the little honey-gatherers, and omit sometimes to lay up against the storms or the winter of life. Even where they do, they derive additional encouragement from the feeling that they have the sympathy and substantial support of those who are interested in the Fine Arts; and for this reason we shall be pleased to know that the Artists' Benevolent Fund has largely increased the number of its friends and benefactors: it is strictly a *charitable society*.

THE NATIONAL GALLERY.—Mr. Beresford-Hope (who seems to be the only Art-advocate in Parliament) asked some pertinent questions in the House as to the progress of works in Trafalgar Square, eliciting, however, little information more than this,—they are going on, and will some day be finished. Mr. Cowper Temple "trusted it would be before many years were over;" and Mr. Beresford-Hope expected that when several things were done "we should get a National Gallery worthy of the country, well isolated and fireproof, and therefore suited to the safe custody of the Art-treasures belonging to the nation." We may envy our successors, a generation or so off, the advantages and opportunities they will enjoy; but at all events Art owes literally nothing to the Government, past or present, for its high and palmy state: it is in no way indebted to Government protection, aid, and patronage, and but for the Art-love, or at least the desire to acquire, the great painters would be to-day as poor as were their predecessors, who, instead of dwelling in palaces, the bare ground-rent of which absorbs an income as large as most of them made, were contented with houses that would not sufficiently accommodate the household servants of modern magnates in Art. We may return to this subject, in order to exhibit the effect of contrast.

ANDREA MANTEGNA'S series of noble pictures, 'The Triumph of Julius Cæsar,' at Hampton Court Palace, have been photographed at the instance, we understand, of some artists and amateurs. The prints are about twenty inches square. Mr. Joseph Dixon, 5, Brick Court, Temple, undertakes to receive the names and subscriptions of any one desirous of purchasing these photographs, which, it is stated, are distributed at the mere cost of production, and solely for the advancement of Art.

THE STATUE of 'Eve Listening to the Voice' has, it is said, been presented by Mr. Wynn Ellis to the South Kensington Museum. It is one of the best works of the late E. H. Baily, R.A., and was executed for the late Mr. Joseph Neeld, M.P., as a companion to the sculptor's 'Eve at the Fountain,' in the Literary Institution of Bristol, Baily's native place. An engraving of the 'Eve Listening to the Voice' appeared in the *Art Journal* for 1850.

ARTISTS' ORPHAN FUND.—The dinner, on the 8th of last month, in aid of this Fund, the object of which was recently explained in our Journal, produced a most satisfactory result, by realising a large sum towards the support of the Charity. H.R.H. the Duke of Edinburgh, who presided, made an earnest appeal on its behalf, and the subscriptions announced during the evening amounted to £6,634, including £500 from the Royal Academy, and another £500 from "A Friend to the Fund." The committee desires to raise the sum to £20,000 to enable the work to be carried on effectively.

MESSRS. ADOLPH FRANKAU & CO., who have a London establishment in Queen Victoria Street, have issued a superb album for photographs. It is intended for "celebrities;" and certainly none other ought to occupy niches in so gorgeous a temple: some two hundred such will soon be in our beautiful copy. Necessarily a large number of the twenty-five double pages are plain, but they are alternated by pages very charmingly designed and printed in colours—the designs by artists of Munich, the work executed at Dusseldorf. Nothing approaching this in excellence has yet been produced either in England or France.

HONOURS TO SHAKESPEARE.—There will be two opinions as to the wisdom of forming an educational theatre at Stratford-on-Avon; that is to say if the project can be carried out. That, indeed, appears almost certain, for more than £3,000 of the £5,000 required has been already subscribed. Half a century ago, or less, the theatres of the provinces were preparatory schools for the theatres of London; few actors obtained wide celebrity until they had achieved fame in country playhouses,

sometimes little more dignified than barns. We have changed all that: and if there be men and women of genius in embryo, they have now no means of making their merits known to either the critic, the manager, or the public. Now part of the scheme is to educate actors—for the higher departments of the drama, that is to say—so as worthily to represent Shakespeare. That may fail, probably will fail; but it is not the whole of the project. A picture gallery is to form part of the contemplated building, and that is to be filled with pictorial illustrations of the plays of the poet. Of the success of that we have no doubt. Mr. Henry Graves (one of the hon. secs.) could be, and would be, a large contributor; and we know there are many collectors who would aid by gifts of pictures, sculptures, and other Art-productions associated with the works of Shakespeare. This feature of the plan will strongly recommend it to many of our readers.

AT SPITALFIELDS, or rather in that locality, there has recently been an exhibition of Art-furniture, to which several of our best English firms were contributors—among them Gillows, Johnstone, Jeanes & Co., and Walker of the City. It was kept open too short a time to do much good, and we had not an opportunity of paying it a visit.

FREE LIBRARIES.—It is pleasant to know that these vast boons to humble workers in the hive are increasing. If there be any town in England that needs it more than another it is the town of Stoke-upon-Trent, the capital of the Staffordshire Potteries. There is no place for which education may do more, especially as regards the knowledge that may be derived from books for the study of Art. The Free Libraries and Museums Act has recently been adopted there; and, as usual, foremost among promoters of the grand advance are gentlemen who bear the honoured name of Minton, Mr. Colin Minton Campbell, member for North Staffordshire, nephew and chief representative of Mr. Herbert Minton, being among the leading advocates of the measure, and no doubt contributing largely to the raising of a tax that we trust will be willingly paid, each artisan being called upon to contribute about sixpence per annum. At a meeting of burgesses, the resolution was carried almost unanimously, Mr. Campbell giving the land on which the library will be erected.

ART-PUBLICATIONS.

FEW greater artists, few better men, have glorified the nineteenth century than William James Müller;* an admirable memoir of whom has been written and published by Mr. N. Neal Solly, whose life of David Cox has already given him a reputation. But Cox he knew, Müller he did not know, and in his case has been compelled to content himself with hearsay evidence; that evidence, however, is of the best kind, and Mr. Solly has carefully sifted it, preserving all the wheat and casting aside the chaff. His book is therefore not overthronged with matter—there are few of its pages that could be dispensed with—and he has treated his theme with due reverence, honouring the painter and esteeming the man.

Müller was born at Bristol in 1812, and died at Bristol in 1845—barely thirty-three years old. Yet what a mass of work he had done. His German descent (his father was a native of Dantzic) had given him, in addition to a natural proneness to labour, a groundwork of thought. He never was a mere artist—he was a profound thinker on all subjects connected with Art; and if he had lived into age, he would, in all human probability, have been renowned for produce of the highest intellectual faculties even more than he has been famous for the pictures to which he has given existence.

It was impossible to know Müller without having faith in a great future for him. We had that faith when we saw him—then little more than a boy—at his lodging in College Green, Bristol (that must have been somewhere about 1830), and we kept that faith up to the mournful year 1845, when all his pictures were hung so disastrously at the exhibition of the Royal Academy. Well, the hangers of that year are answerable for the death of William Müller.

"Such," he wrote in a letter to his friend, Mr. S. C. Hall, dated from 22, Bloomsbury Street (his lodging—and a humble lodging it was), on the 8th of May, 1845—"such has been the reward I have received for the expenditure of large sums, of great labour, the risk of health, breaking up for a time a connection, &c., the fatigue and exhaustion of a long journey; such are the rewards, or post of honour, a protected body affords to the young English artist—the *top row* of the large room."

He did not lose heart; like the great statesman of our time, of whom it is reported that when the House of Commons sought to cough him down at his first effort, he boldly exclaimed, "A time will come when you shall hear me," Müller, in the letter we have quoted wrote thus:—"I will pledge my life that, instead of its tending to do me harm, it shall do me *good!*" It would have been so had he lived; but in less than six months after that sad month of May the high soul of the great painter had been summoned from the frail body.*

He did not live to enjoy the triumph he of a surety anticipated; but many of his contemporaries are living now, and possibly have marvelled at the blindness of Art-patrons who, in 1846, were so distrustful of his future that they declined to give more than shillings for things that would now be worth hundreds of pounds. Not long ago we saw a picture painted by Müller for which a sum of £4,300 was paid by a wealthy ironmaster of the North, for which the artist received in payment £80; it was the 'Chessplayers.' Indeed, only once he received for a picture a sum of £100; and when at Christie's, in 1846, there was a three days' sale of his sketches, drawings, and pictures, the great majority of the paintings brought sums of less than £20—one only going beyond £100, and not a dozen passing £50 each.

The result of the three days' sale was £4,242 9s., for 453 lots; a single picture by the great artist has, as we have shown, since brought more than that whole sum, not in one instance only, but in a dozen cases at least.

Had Müller been present when any one of these purchases were made, no one of the critics or buyers there would have been more utterly astounded than the artist himself. He got what he considered to be the true value of his productions—sums varying from £12 up to £100—and was content.

To write now of the genius of William Müller would be to say merely what all the world admits; but we may bear testimony to that which the world does not know—the lofty and upright nature of the man; his generous sympathy, his high moral character, the genial and social guidings of a naturally hopeful and trustful mind. Too busy he seemed to care much for common pleasures and ordinary enjoyments; he was entirely unselfish in his ways, and utterly free from the sensual blots by which genius is too often deformed. It amounts to little if we quote the trite passage—"We ne'er shall look upon his like again." There may be grander works to decorate the walls of the Royal Academy, and greater artists to paint them; but there will never be one enlisted in its ranks better fitted to

* "Memoir of the Life of William James Müller, a native of Bristol, Landscape and Figure Painter; with Original Letters, and an Account of His Travels and of his Principal Works." By N. Neal Solly, author of a Life of David Cox. Illustrated with photographs from paintings and sketches by the artist's own hand. Published by Chapman and Hall.

* "The ban thus sought to be fixed upon his professional character produced terrific results; the very affectation of indifference which he thought it right to assume, except to intimate friends, festered the wound; and though, if physical life had endured, he would have lived to triumph over this huge evil, he unquestionably sunk under it."—*Art Union Journal*, October, 1845.

do it honour, or more worthy of the homage that virtue combined with genius rightly and justly exacts. We repeat here what we wrote and printed in the *Art Union Journal* in October, 1845: "His memory will long be treasured by those who knew and loved him; a purer spirit never passed from earth to heaven. It is happy, yet very rare, to call to mind genius unsullied by a single blot—a nature entirely felicitous for good, a life altogether without reproach. Müller has left us nothing connected with him to regret except his loss."

'THE QUEEN'S PETS.' These are not the pets of the third generation—happily numerous—the people often see and truly love; there is but one feeling throughout all classes of the Empire—one of thankfulness that the family of which the Queen is the head is not likely to die out. These pets are the dogs of several races that have always been her Majesty's favourites, who have certainly loved her for herself; and if they flatter by their affection, it is the woman, and not the sovereign. These pets are very varied; all of them have beauty, more or less, even the badger-dog, one of the two under notice, with its long nose and bandy legs. No one but Landseer ought to have painted them, and no one has; the twenty announced for publication by Messrs. Henry Graves & Co. are all from his marvellous pencil; Islay, the skye terrier, has been engraved by Tom Landseer, the badger-dog by C. Mottram. The prints are of convenient size, either for the portfolio or for framing. It will be at once understood that the series will have deep interest for many thousands. As the originals are, or have been, the property of the Queen, they may be supposed to be the most perfect of their respective kinds; but we all love the dear devoted animal who is emphatically the friend of man, whose attachment is always above suspicion, and follows us beyond the grave. Messrs. Graves have been fortunate in making so important an addition to their already prodigiously large stock of the works of Sir Edwin Landseer.

'NEW LAID EGGS' is the title given to one of the very pleasantest pictures of the artist, Millais, and of which the engraver, Samuel Cousins, has produced a copy of merit, in its way equal to that of the painter who painted it. It is in works of this class we most value John Everett Millais—portraits half fact, half fancy, in which the model, however beautiful, may receive an added grace from Art. This print is so thoroughly English in character that it cannot fail to be welcomed as an accession in all English homes. It is one of the many valuable additions made by Messrs. Agnew to our household gods, and may be received as evidence that excellence of the highest order is the most profitable as an investment.

THE name of James Robinson Planché has been honoured for much more than half a century; few authors have done so much so well, not in one department of letters only, but in almost all the ways in which an author can be employed. He is still at work, and no doubt will die, as he would wish to die, "in harness." The many and arduous labours of a long life have been mainly in one direction; he is a matured student of antiquities, and especially such as appertain to dress: not to go quite so far back as the fig-leaves in Eden, it is sure that no branch of human covering has been without a learned expositor in this veteran writer on costume. There is no subject connected with it with which *Somerset Herald* is not as familiar as ordinary men are with the ordinary themes of everyday life. The gathered knowledge of many years is placed before the world in this his latest work;* and when finished—for it is issued in parts—there will exist no work on the subject half so valuable; for it will contain the latest as well as the earliest intelligence, and bring the matter down to the actual of to-day. The numerous illustrations are all effective—for their accuracy the author is responsible; they are well drawn and well engraved, and while indispensable to a proper comprehension of the text, are satisfactory as works of Art.

"POEMS BY WILLIAM BELL SCOTT."* This handsome volume will be heartily welcomed by all readers of taste and culture. Those acquainted with Mr. Scott's writings are aware that they need little extraneous aid to recommend them; but here we have the illustrations partly supplied by the author himself, the rest being furnished by no less a distinguished artist than Alma-Tadema. When we add that the printer and binder have done the best their arts are capable of, it will easily be conceived that the result is the most unique book of the season.

The illustrations comprise very highly-finished etchings on steel or copper, printed into the page like woodcuts, a plan involving double printing, which we have not seen often adopted of late years, but which certainly has a great advantage over any other plan of embellishment. With these illustrations, perhaps, this Journal may more properly concern itself than with the poetry. Mr. Scott is an artist of whom it may be almost said he is too good to be popular: he is a man of large mind, with abundant acquirements, and there are unmistakable marks of genius in all he does. Moreover, in this work he has had the aid of one of the greatest painters of our time, his friend Alma-Tadema, who here appears before us in the character of an etcher; but that he is as successful with the etching-point as with the brush we do not think. With the exception of the design to a poem on "The Sphynx," in which he seems in his proper element, his etchings are not so remarkable as might have been expected. This may result from the fact of his being new to the art, while Mr. Scott is evidently a practised hand, and has, moreover, elaborated his miniature subjects to the highest pitch. Two of those by the latter artist, "The Old Scotch House," and "The Old House Garden," are beautiful subjects, etched in the most masterly manner. The same may be said of the design that quaintly decorates the page of contents, showing three children groping among the curiosities in an ancient chest: and of the one to a sonnet called "The Way of Life." In this last design a road rises in perspective, skilfully managed, with travellers ascending pair by pair; the narrow road is hemmed in on either hand by thick woods, leaving only a small glimpse of sky, and the whole design is exceedingly impressive. The poem illustrated is a sonnet, and may be here inserted as an example of one portion of the book:—

"Young men and maidens, darkling, pair by pair,
Travelled a road cut through an ancient wood:
It was a twilight in a warm land, good
To dwell in; the path rose up like a stair,
And yet they never ceased, nor sat down there.
Above them shone brief glimpses of blue sky,
Between the black boughs, plumed funereally;
Before them was a faint light, faint but fair.

Onward they walked, onward I with them went,
Expecting some thrice-welcome home would show
A hospitable board, and baths and rest;
But still we looked in vain, all hopes were spent,
No home appeared; and still they onward go,
I too, footweary traveller, toward the west."

With respect to the poetry we will not enter on any detail, feeling that a few sentences would be of little use in dealing with it critically. It is of a highly-imaginative character, as the ballads and tales at the beginning of the volume show. Two of these we think perfect in their way, combining the intensest colour of word-painting with such originality and truth to nature as will give them a permanent place in our literature. These are the "Lady Janet" and "The Witch's Ballad."

* "The Cyclopædia of Costume, or a Dictionary of Dress; including Notices of Contemporaneous Fashions on the Continent, and preceded by a General History of the Costumes of the Principal Countries of Europe." With Numerous Illustrations. By James Robinson Planché. Published by Chatto and Windus.

* "Poems by William Bell Scott: Ballads, Studies from Nature, Sonnets," &c. Illustrated by Seventeen Etchings by the Author and L. Alma-Tadema. Published by Longmans & Co.

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STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

WE are indebted to the courtesy of his Grace the Duke of Westminster for the loan of several most characteristic and interesting sketches by Sir Edwin Landseer, among which is that engraved on this page. In 1849 the artist exhibited at the Royal Academy a very charming picture, which he called 'The Forester's Family;' it was either a commission from the late King of the Belgians, or was purchased by his Majesty, and it is now in the royal gallery at Brussels. The composition consists mainly of the forester's wife, who has been cutting by the lake-side long grasses or fern, for the sake of which she is followed by a number of pretty fawns; she is preceded by her son, a stout little Highlander, carrying on his shoulders rather grotesquely a pair of huge antlers of a stag: our engraving shows the original study for the boy—who, however, is not seen as here represented, in full front, but rather sideways, a little in advance of his companions; in costume and every other particular the two figures are strictly identical.

The 'Falconer,' an outline figure of much energy of expression, drawn with pencil, holds on his wrist a fine falcon, hooded, and in all other respects apparelled for the sport; the bird is executed



The Forester's Son (1849).—*Lent by his Grace the Duke of Westminster.*

in sepia, the head being slightly coloured; the two are grouped in a statuesque manner. Landseer painted numerous lake-scenes, most of them on a small scale, and more as studies of backgrounds than for any other purpose. That here engraved, from a drawing in coloured chalks, is said to be Loch Laggan: it is evidently of the same character as the sketch which appears on an earlier page (97), and shows unmistakably a poetic feeling, in which solitude and quietness are the prevailing elements.

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When and where 'Cæsar' lived, we cannot ascertain; all we know of him is told by the artist himself in the lines he has written on the sketch, which is rather elaborately drawn in pencil: it is the lifelike head of a noble animal, trained,



A Falconer (1837).—*Lent by Frederick A. Milbank, Esq., M.P.*

as it seems, to the gun, for he holds in his mouth, a dead bird. | The engraving which follows is from a highly-finished drawing



Scottish Lake-Scene (1829-30).—*Lent by H. G. Reid, Esq., Middlesbrough.*

in pencil, which must have been executed when Landseer was comparatively young: what the story is that it is meant to illustrate, we have failed to discover; the scene undoubtedly is Swiss, and it has been suggested that Scott's "Anne of Geier-

stein" would throw some light upon it, but there is nothing in that story which at all corresponds with what we have here;



Cæsar.—Lent by W. P. Bodkin, Esq., Highgate.

and yet we cannot suppose it to be a mere design of the artist's fancy. But whatever is implied in the composition, it is very



Confession.—Lent by John Fowler, Esq., C.E.

cleverly put together, and is so interesting in itself that one's curiosity is excited to find out what Landseer intended in it.

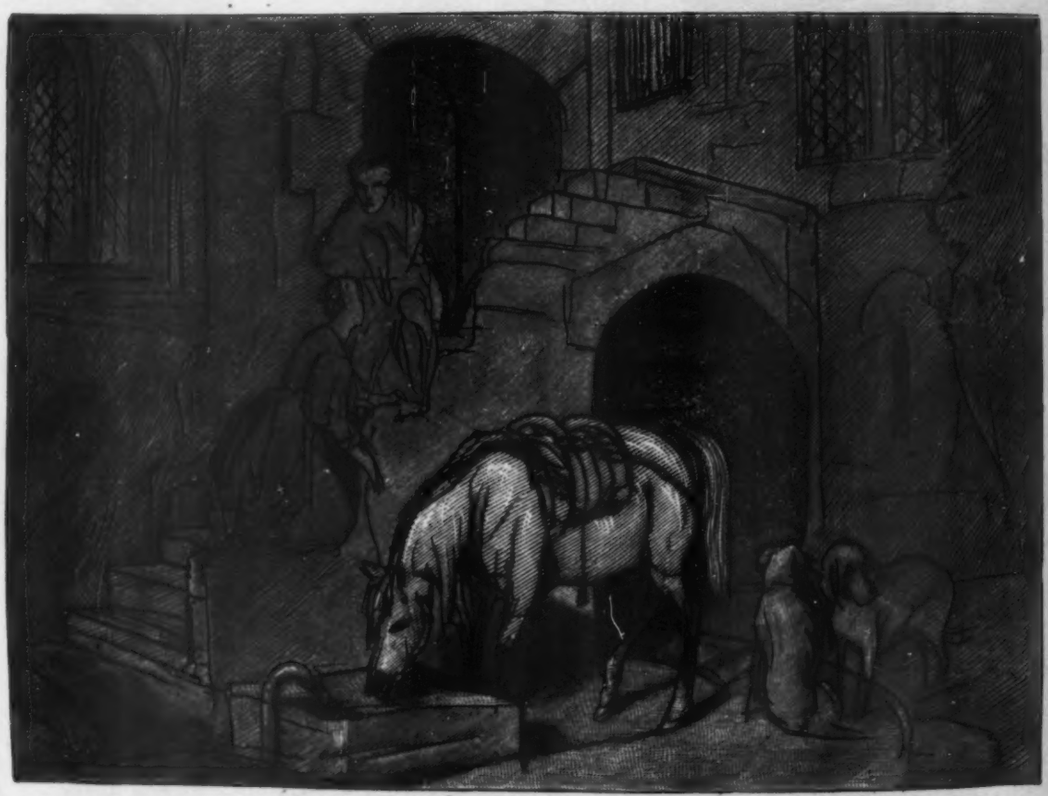
There is, by the way, some awkwardness of drawing in the legs of the monk, which are unquestionably far too long.

What marvellous speed is shown in the action of the two dogs, and what weariness in that of the poor stag whose course is certainly 'Near the Finish;' with difficulty he raises his hind legs from the ground, and a few more strides of his pursuers will bring them on his haunches. The sketch is only in pencil, but it is as expressive as if worked out with colour on canvas.



Near the Finish (1820).—*Lent by Frederick A. Milbank, Esq., M.P.*

'A Courtyard' is executed with pen and ink; whether it was sketched from nature, or is only a composition, is uncertain; it has, however, all the materials, and very good materials too, for a picture of much interest. Some portions of the old building will, we think, be found in more than one of Landseer's finished works where baronial halls are introduced.



A Courtyard (1834).—*Lent by Mr. Joseph Page, Nottingham.*

J. D.

FLORENCE AS IT WAS AND AS IT IS.*

By J. BEAVINGTON ATKINSON.

ART-LITERATURE, and publications bearing upon Art, seem to be at as low an ebb as heretofore. For the many years I have known Florence there has always been a class of needy painters, whose habit is to bring out illustrated works on the galleries, for which they solicit subscriptions among strangers or friends. These adventures are now much discouraged by photography, so that the present tendency is to combine the artist and the photographer into one, making an anomalous hybrid of which travellers will do well to be on their guard. Photography has also in Italy, as in other countries, done much to extinguish the Art of line engraving: adequate protection, indeed, seems wanting for copyright works. I, at any rate, as a subscriber to the Toschi and Raimondi engravings from the Correggio frescoes in Parma, feel aggrieved that a property which has cost me fifty or sixty pounds, should suffer daily depreciation by the sale of photographs, taken and sold wholesale from the original engravings. When I was last in Parma I made complaint to the secretary, who distributes the engravings to subscribers, and he promised a remedy. I am sorry, however, to find in Florence that the illicit trade in these photographs still flourishes. Italians, in fact, are just now put to their wits' end to earn an honest or even a dishonest penny, and thus they start the smallest of literary and artistic ventures for gain, or sometimes for intellectual excitement, or in the personal interest of themselves and friends. Thus there are now published in Florence three papers devoted to Art-literature, music and the drama. One, *Firenze Artistica*, appears twice every month, and gives eight pages for three halfpence; it is occupied by biographies of contemporaries, notices of dramatic and musical performances, reviews, poems, news, and enticing descriptions of flashy sort of women. All the contributions are signed. Another of these periodicals bears as its broadly generic title the affix *L'Arte:* it illumines the world twice every month, at the low cost of a penny, and within the narrow compass of six pages manages to moralise on theatres, and other congenial topics; it likewise includes notices, all *en couleur de rose*, of picture galleries, studios and shops; also comic as well as sentimental verses. Some of the writers have the recommendation of being titled, but titles of nobility are in Italy cheap. The third of these precious productions is called *Bellini;* the name has less a pictorial than a musical significance, and yet Art in its widest sense is treated to exhaustion, in four pages, appearing thrice every month, at the moderate price of one penny. A story, a poem, and a few personal sketches are thrown into the bargain. The style of these Art-papers, as might be expected, is very juvenile, for Italians remain children always: in truth, while glancing down these columns, the English reader is possibly reminded of his schooldays, when he may have perpetrated gushing poems, or launched for the first time into print. Where the readers come from it is hard to say, for in Italy readers and subscribers are scarcely so plentiful as scribblers. But it is easy to imagine that Florentine poets like to see themselves in print; they can thereby learn whether to mould their genius on Dante or Petrarch; in the same way sculptors and painters are pleased to find themselves compared with Michael Angelo and Raphael, ladies likewise look to see their praise sung in verse. Italians have a rapturous mode of clapping their hands applaudingly; and instead of the reading of searching or informing Art-criticism, which, in such pages, never by any chance appears, we seem to be listening to a chorus of cock-crowing on that unsavoury hill which Italians, in common with vainglorious birds, mistake for Mount Parnassus. These papers foster the faults and frailties of the people: they fail in knowledge and independence, they are flashy and venal.

Fortunately for the credit of Italian criticism there has appeared in Signor Cavalcaselle, a student searching as a German, though not quite so lucid as an Englishman, or so persuasive as a Frenchman. The lapse of time has brought about, as we have seen, many changes, intellectual and otherwise, among which is the more calm and critical study of historic Art. Kügler, who served me as a handbook a quarter of a century ago, is now superseded by Burckhardt, and by Crowe and Cavalcaselle. There may linger in the mind of the student some regrets that many cherished associations are swept away: I would, if possible, still fondly cling to the long-accepted tradition, that Simone Memmi, now called Simone Martini, painted in the Capella degli Spagnuoli in Florence; and indeed the indubitable fresco, by this artist, which I have just examined in Siena, confirms, rather than refutes, this cherished persuasion. Messrs. Crowe and Cavalcaselle are sceptics, and just as Niebuhr swept away the myth of Romulus and Remus, so do they annihilate the fictions of Vasari. I am inclined to think that with them, a righteous indignation against shams has degenerated into an uncontrolled passion for destruction: and I cannot but remark as a tacit reproof that while these authors banish Orcagna from the Pisan Campo Santo, their publisher, Mr. Murray, in his handbook, still admits the artist within the walls. Indeed to drive Orcagna from the Campo Santo were almost equivalent to the exclusion of the Pope from St. Peter's, or Michael Angelo from the Sistine, so inseparable have the painter and the place been for centuries. I write after having visited the spot, and I am bound to say that I see no sufficient reason to surrender the belief of years—a surrender which would imply, almost the reconstruction of Art-history. Yet, possibly documentary evidence, which these authors are known to search after diligently, may in this, as in other instances, prove that the most daring of re-edification is justified by facts.

After this demurrer, I gladly confess that there is no task more pleasant and instructive than that of reading here in Florence the last results of criticism as declared somewhat dogmatically in the "new Vasari." And though often the judgment is harsh and relentless, yet occasionally, as in the tribute paid to Fra Bartolommeo—a painter peculiarly identified with the valley of the Arno—the criticism warms into rapturous eulogy. And I can truly say that I recognise in the general judgments, rare discrimination—that distinction between a master and his scholars, between Giotto and his servile swarm of followers, which never before has been ventured upon—the temptation all the world over being to ascribe to the master the works of his inferiors. Messrs. Crowe and Cavalcaselle merit hearty thanks for their constant endeavour to save great reputations from this long-endured degradation. In Florence, and equally in Siena, where fresco-painting was just as constant, easy and spontaneous as the preaching of sermons, the saying of mass or the singing of a song, it becomes specially imperative to distinguish between a master and his school, and few students will doubt the correctness of the results to which the advanced critics of the day are tending. It has long been but too evident that the vast mass of frescoes, sown, as it were, broadcast on the Italian soil, cannot come from the hands of three or four men. In Florence and other cities what is needed is, laborious inquirers who will set themselves to elucidate exhaustively, and then make monographs on individual artists or distinctive products. This critical labour can only be done on the spot; far away in England such inquiry and criticism is out of the question. I think it evident that matters cannot rest as Messrs. Crowe and Cavalcaselle would desire; these iconoclasts have thrown down challenges which must be met and put to the trial before finally accepted. Still I feel, especially here in Florence, that much is to be gained by throwing Art-history into broad and

* Concluded from page 168.

strongly-defined masses, and by placing each Art-territory or epoch under the governance of some great ruling spirit. Never before did I so fully realise the paramount power and spell of Giotto, Orcagna, Ghiberti, Donatello, Angelico, Bartolommeo, Ghirlandajo, Massaccio, the Lippis, Perugino, Raphael, and Michael Angelo—these are the fixed stars around which minor men revolve as satellites, and shine by borrowed light. And I am happy to be able to state that Florence now stands, as to these her honoured citizens, in the same unrivalled position she occupied a quarter of a century ago. Few works of moment have left her walls, and when I now look on the architecture, sculpture and frescoes, of which I first made the acquaintance as far back as 1848, I detect little deterioration or destruction. Time deals kindly with Italy—she is ever young.

It was favourable to the conservation of dear old Florence that the capital was transferred to Rome. During the few years that the government seated itself on the Arno, the projects accomplished or proposed were alarming to antiquaries. But no one will deny that several of these are an honour and a lasting benefit to the city. The Lung' Arno, as it is now carried out, extending from the Ponte alle Grazie down to the end of the Cascine, is the finest river walk in the world: nowhere else are the exquisite beauties of landscape brought into such close proximity and perfect accord with imposing and picturesque city architecture; the hills clothed with vines and olives, and planted with lines of cypresses, as long processions winding their way among the hills, group with domes and *campanile* into highly-finished pictures. And here I may observe that it seems almost impossible to spoil the natural beauties by which Florence is invested. Many people, in the face of threatened improvements or extensions, shared the fear felt by the poet Wordsworth, when his lake district was about to be invaded by steamers and railroads. But it soon became apparent that in Tuscany, as in Cumberland, nature is not so easily marred; she contains within herself the power of accommodation and readjustment; the wounds she receives are quickly healed; destruction stimulates to re-growth—the ivy, the vine, and the creeper not only mantle the ruin, but clothe the span new villa. It would seem here as if man could not, even in his worst works, do much amiss; nature overrules the evil for good, and structures which elsewhere would stare out in bad taste, are somehow or other merged into and overcome by a pervading beauty. Italian landscape assimilates readily with the works of man, Art and nature blend kindly together. The secret would appear to have been known to the old painters, who combine without the slightest hesitation hills, trees, lakes, cities, and Holy Families all into one picture. This undivided oneness is found in Florence amid all change, down even to the present day.

But, in painful exception to the prevailing concord, has sprung up the new quarter outside the gate of San Gallo. It is said that this building business was badly managed, it got into wrong hands, there was a divided responsibility between Florence and London, money was lost or expended unwisely: but all that concerns us here is the Art part of the matter. And on this point I am sorry to declare that, with few exceptions, the designs are commonplace, and out of character with old associations and surroundings. Some of the dwellings might be mistaken for factories or warehouses. The old walls which, though useless for defence, were at least picturesque, have been removed; one effect of which is that the Protestant cemetery, which formerly reposed under congenial shelter and shadow, is now thrown into the broad light of common day. Yet the spot is not without such loveliness as trees and shrubs and flowers impart to undulating ground. This pretty, peaceful "God's Acre" is more thickly tenanted than when first I knew it. Here are the graves, with fitting monuments, of Mrs. Barrett Browning, Mrs. Trollope the novelist, Mrs. Theodosia Trollope, Mrs. Holman Hunt, and Mr. Theodore Parker. It is a pretty and tranquil spot for sepulture, not so much forsaken and in solitude as the Protestant burial-ground at Rome, and yet sufficiently removed from the noise of the busy world. It is a place where memories of the past linger, faint echoes come from the blue hills, and the sound of bells within the city floats as music on the soft evening air, and awakens thoughts of painted walls, sculptured marbles, poems and songs, which once made Florence dear to those who now sleep beneath the flowery sod.

I am glad to be able to record that the old and historic parts of Florence have suffered little change, either from destruction or renovation. Two spacious squares—the Piazza d'Azeglio and the Piazza dell' Independenza—call for small praise or blame; unfortunately, the architecture—if architecture it can be called—lacks local character. The Tuscans possess such fine models of domestic Art, that they are without excuse for the perpetration of non-national styles. But I willingly admit that certain buildings erected in recent years are very happy in the treatment of rustic basements, windows with round and flat heads, and *façades* crowned by bold, overhanging cornices. The beautiful stone and marble within easy access of Florence add to the palatial aspect of these structures. The Italians, as a rule, have a fine eye for proportion; their love of symmetry descends from classic times, and simplicity of construction and decoration they may possibly inherit from their forefathers, the ancient Etruscans. These qualities are conspicuous in the best of Florentine revivals.

The Italians, it is but fair to say, have, within the present generation, made a great advance in cleanliness. In Florence the streets are well swept, the drainage is improved, the health of the city is good. Waterworks are projected—indeed, the needed reservoir is in part made: but this, in common with other laudable yet costly undertakings, has come to a standstill for want of funds.

But by far the most noteworthy and costly of Florentine undertakings is the PIAZZA MICHAEL ANGELO, near San Miniato, with its magnificent roads and approaches. The situation is unsurpassed for beauty, as I some months ago stated when speaking of the approaching Michael Angelo Commemoration. The view from this elevated *plateau* extends over the valley of the Arno, with Florence in the midst, and hills on every side. A landscape so lovely, or so replete with associations of noble deeds and beauteous Arts, it were hard to match in the whole world. And it must be conceded that the engineers entrusted with the works have made the most of the rare natural advantages. Italians seem to inherit the art of roadmaking from their ancestors the Romans, the great roadmakers of the old world. And no country is more blessed with ready means of communication than Italy: I am often amazed to see how much money has been invested, how much labour expended from century to century, in roadmaking. And of the making of roads there is verily no end: the improved drive up to Fiesole is a masterpiece, and no less skilful in construction, and fortunate in situation, is the new and terraced road which, leaving the city on the opposite side, leads up to the Piazza of Michael Angelo. The pioneers who planned this adventurous path winding among the hills, and almost hanging from the rocks, have actually revealed nature afresh to our view. The oldest inhabitant of Florence had never guessed what varied vistas lay hid in almost inaccessible places, among vines and olives, which looked over valleys and ravines. But landscapes which the eye of only the tiller of the ground had seen, are now the possession of the public at large. I believe that I never before fully realised the Art-value of a road. So rapidly and constantly does the panorama shift, that a walk of an hour gives a series of pictorial surprises. Now appears in view, round the shoulder of a mound, or between clusters of ilexes or cypresses, a city wall or gate; then marches into the picture Giotto's *campanile*, or Brunelleschi's dome; further on the whole is suddenly lost behind a hill, finally to re-appear on reaching the Piazza of Michael Angelo. The grand project is worthy of the great name it bears; and it is pleasant to remember that Michael Angelo himself was not unfamiliar with the beauties of the spot.

It is a happiness to find that nothing can quite spoil Florence. The olive-clad hills which lie about her, even as the hills round about Jerusalem, remain unchanged: the colour of earth and sky, the glory of her sun, the gaiety of her joyous people, are ever the same. The race may not be quite up to the old standard, but still are seen walking in the streets men who might have served a Greek sculptor for a model, and maidens

whom Raphael would have gladly transferred to canvas. Neither is the influence of religion on the people undermined, as might have been expected; in the churches all sorts and conditions of men, women, and children are found on their knees, praying, smiling, and chatting by turns, as their custom has ever been. And *festa* days in Florence, of which there are so many—perhaps too many—also remain what they always were: the altars are decorated with flowers, the piazzas are thronged with peasant-girls, smart in straw hats as broad as umbrellas; music is heard on the banks of the Arno; church bells speak out in playful prattle in the sky, making sympathetic response the one to the other; and at nightfall companies of youthful singers walk homewards, giving tuneful voice to popular songs. Verily, he who dwells in Florence, finds the lines of life to lie in pleasant places.

ART IN ASSYRIA EIGHT CENTURIES BEFORE THE CHRISTIAN ERA.

THE recent investigations on the site of ancient Nineveh have been chiefly directed to insure historic results. The Art results, however, which have been obtained by the way are of singular interest; they are such as to stimulate our curiosity, and to show how important it is that further exertions should be made. Precious relics are in the course of destruction. The Turkish Government, very efficient in its obstructive action, has no conservative power or tendency; in fact, its obstructiveness is chiefly occasioned by the wish to extort as much *backsheesh* as possible from the strangers; and as ancient monuments are no source of profit in their actual condition, their conversion into lime, or other building materials, is quite consistent with the Turkish idea of public polity.

Perhaps the most novel and striking of the Art-objects discovered by Mr. George Smith in his last expedition was a throne of rock crystal. Only portions, indeed, have been found; but the shape of the throne is said to have been the same as that of a bronze throne which had been previously discovered by Mr. Layard at Nimroud. One peculiarity of this state object is, that it contains two seats. The back is formed by two uprights and two cross-bars. Of these the upper projects beyond the uprights by about one-sixth of the width, and turns down like the finish of a Roman capital T. The lower bar supports four upright oblong pieces, between which the cushions to support the backs of the occupants of the throne must have been placed. The arms are of a mushroom form, and the feet of the throne in front resemble those of enormous lions. In the bronze throne it is probable that the whole of the metal was concealed by rich hangings. The formation of such an article out of rock crystal shows a high degree of artistic skill. We may call it barbaric taste, but there may be two opinions as to that. The place of discovery was the ruin of a palace built by Sennacherib. This fact serves to fix the date of the object at between 2,500 and 2,600 years ago. The employment of this rare and lustrous material to give splendour to the seat of majesty recalls the description given of the vision of the prophet Ezekiel rather more than a century later. Four mystic forms, compounded, like those of the mighty human bulls of the Assyrian sculptures, out of the man, the lion, the ox, and the eagle, were seen glowing in brazen splendour, as the bronze throne may have shone if undraped. They supported a pavement, or *podium*, "stretched forth over their heads above as the colour of the terrible crystal." An unexpected and very instructive illustration of this passage (which the Jews are forbidden to read aloud) is given by the discoveries in question.

Fragments of crystal vases and cups, bearing the name of Sennacherib in cuneiform characters, were discovered in the same spot by Mr. Smith. A lamp-feeder in terra-cotta has the unusual form of a sitting bird; a contrivance for filling the vessel with oil being placed on the back, and the spout for feeding the lamp being on the breast. Mr. Smith found two of these objects, one of which he brought to London, and the other he gave to the Imperial Museum at Constantinople.

Another object which, considering both its date and its character, is as yet unique, is a two-pronged fork of brass, eight inches long. The handle is formed of a spirally-grooved rod, terminated by the head of an ass. The prongs are inserted in a heart-shaped projection. The fork might be reproduced in silver, with great propriety, for a pickle-fork.

A bone spoon, with a pointed heart-shaped bowl and cross-channelled handle, is another object, showing that the Assyrians at the time of Sennacherib had attained such a degree of refinement in the service of the table as was absent in Europe, at least from the fall of the Roman empire to the *renaissance*. A terra-cotta bottle, with two ears, like a brandy-flask, or "pocket pistol," is another object of very elegant form. Remains of vases in alabaster and crystal were also found, and a paste seal, which Mr. Smith calls the earliest of its kind. The artistic value of paste is very great. Paste copies of gems are among the most precious relics that we possess of Grecian Art. The worthless character of the material preserved these *intaglii* from recutting, and we have thus copies of the *chefs-d'œuvre* of the ancient gem-cutters that would otherwise have been entirely lost to the world.

Bronze dishes, ladles, and other implements and objects have also been recovered. Of singular interest is a small bronze *style*, made, there can be no doubt, for the purpose of executing those delicate inscriptions on damp clay which, when afterwards fired, have proved more durable than any other human record. Not only were the ancient Assyrians patrons of early Art, but they seem to have been the forerunners of all the *virtuosi* and collectors of modern times; Phœnician, Assyrian, Egyptian, Parthian, Persian, Arabian, Lydian, and Cypriote types being all apparently represented in the collection of pottery.

Beads in gold, silver, and stone; bracelets and rings in glass and cornelian; and a silver ring containing an iron signet die, represent the personal ornaments collected. Many of them are of late date, but two cornelian rings, one with an engraving of a scorpion, are Assyrian. Clay impressions of royal seals, including that of Sargon, B.C. 722, and of Assur-banipal, B.C. 668, are very fine. On one is the representation of a king walking, with an attendant behind holding an umbrella. It is proved by the character of some of these objects that Nineveh was inhabited to a date long posterior to the overthrow of the Assyrian empire.

One point strikes us as of great importance in reference to any resumption of these most valuable investigations. The accurate survey of every spot selected for excavation should be made a *sine qua non*. An explorer may work in the ruins of a palace or temple, of which he either may or may not clearly comprehend the general plan. In either case it is of extreme importance that he should note all his positive discoveries in a graphic form. It is of little moment at the time in which direction a wall may run, or what may be the exact form or size of an apartment. But explorer may succeed explorer. It is the duty of each to do all that he can to facilitate not only his own labours, but those of all his successors. The description of the plans of these palaces, not in words only, but by the simpler and more lucid method of the draughtsman, ought to be considered by every Assyrian explorer as one of his most urgent duties.

F. R. CONDER.

DUBLIN SCHOOLS OF ART.

BEFORE going into a detailed account of the working and progress of these schools, a brief sketch of the Royal Dublin Society, under whose auspices they were established, and still continue to flourish, may not be out of place.

The Dublin Society was founded in 1731, and was incorporated by royal charter in 1749, having for its object the promotion of the useful arts and sciences in Ireland, including agriculture, the Fine Arts, botany, and natural history, and the maintenance of a great public library for the citizens of Dublin. In these several departments it takes a high place among the societies of the United Kingdom. It possesses an Agricultural Museum, a Natural History Museum, and the Botanic Gardens at Glasnevin, which we believe are second to none in Europe.

There is no doubt of the great services rendered to the cause of Art and Science by the Dublin Society, not only in Ireland, but also in England and on the Continent, where numerous exhibitions have been held; this society having been the first to inaugurate the holding of exhibitions of arts and manufactures. Many years previously to the Great Exhibition of 1851 in London, the Dublin Society held regularly a triennial Exhibition of Arts and Manufactures on their own premises.

The Dublin Schools of Art were established in the year 1749, and were called the "Drawing Schools" of the Dublin Society. From the date of their establishment they received an annual grant from the Irish Parliament of £500, which was continued for 105 years. In 1849 an additional grant of £500 was made by the Board of Trade, upon the amalgamation of the old schools—whose aim was chiefly high Art-education, and which up to this period had produced many eminent artists, among others Sir Martin Archer Shea, Danby, and J. H. Foley, who has so recently passed away in the zenith of his fame—with the newly-instituted "Schools of Design," which had for their object more particularly the application of Art to manufactures. From the date of the establishment of the schools in 1749 to the year 1849 pupils were admitted to study gratuitously, on submitting to the committee specimens of their work, evidencing a certain amount of ability. These arrangements continued in force until 1854, when the entire grant was withdrawn, and the schools were placed under the control of the Science and Art Department. In the year 1849 fees were for the first time paid by the students, and from 1854, when the grant was withdrawn, the schools were expected to become self-supporting, the amount of assistance afforded by the Department depending on the character and extent of the instruction given, being payments made to masters in proportion to their qualifications and the number of their certificates of competency. Assistance was also rendered to deserving students in appointing them prize-students and pupil-teachers and in the purchase of examples, &c. In 1864 payments upon masters' certificates were abolished, and were in some measure replaced by payments on results of examinations. In 1867 the total amount received from the Department was about £110, exclusive of medals, prizes, &c. This amount of aid is small indeed when compared with the annual vote of Parliament for the advancement of Art in the United Kingdom, and quite inadequate for the support of the schools. The Dublin Society contributes out of its private funds about £100 annually, the pupils' fees averaging between £400 and £500 a year.

Notwithstanding the many disadvantages under which the Dublin Schools labour, instructions, based on the soundest principles and most correct taste in Art, are given in the study of the human form, including the life and the antique, anatomy, and still-life study; original design for manufacture, including the study of plants, flowers, &c., and ornament, from casts and the flat; elementary Art, including geometry, perspective projection, and the copying of flowers, ornament, &c., from flat examples. In all these branches the students have been eminently successful in the local examinations, and in carrying off a larger share of the national awards, in proportion to the number of pupils, than any other of the considerable Art-schools in the country, with the exception of South Kensington.

From the date of the establishment of these schools to the present time they have been steadily improving, and are now in a high state of efficiency; this is chiefly owing to the zeal and ability of Mr. Lyne, the head-master, to whose indefatigable endeavours for the success of the schools the Fine Arts Committee in their reports have borne ready testimony; and it may be mentioned that it has been within the last twelve years, while under Mr. Lyne's direction, that the schools have made that steady, rapid, and remarkable progress which has secured for them so wide a reputation. It is a fact that they have achieved their recent successes with an expenditure of about half that of the period anterior to 1854, when the institution enjoyed the Government grant of £500 per annum. At the same time, there is no doubt if Ireland were more liberally dealt with in this respect, and if the schools had the advantages of others, such as London enjoys in the Kensington Museum, and Edinburgh in the special grant accorded to it, they would be even more successful than heretofore; and the establishment of an Art-museum in this city would not only be of incalculable value to the Art-student, but be a boon to the citizens of Dublin, and tend to diffuse an æsthetic taste among all ranks of society in the metropolis of Ireland.

THE STRAWBERRY-GIRL.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

P. Deconinck, Painter. S. S. Smith, Engraver.

MANY of our readers may probably remember an engraving from a picture entitled 'The Tambourine,' which appeared in our Journal about three years ago. The painting, which represents a young girl resting her clasped hands on a tambourine, is the work of the same artist, M. Deconinck, of the Franco-Belgic school, who has produced 'The Strawberry-girl.' The former engraving proved a special favourite with the public; and it may fairly be assumed that the one now offered to our subscribers will prove no less so.

The two young girls present characteristics of form and feature—of nationality indeed—quite distinct from each other. The tambourine-player is a brunette, of Spain possibly, though almost dark enough for a Moor; the vendor of strawberries may be a native of France or Belgium, for she is comparatively fair, with a childlike face full of the sweetest and most winning expression. The whole upper part of the figure is singularly attractive; the picturesque white cap, the long wavy hair falling carelessly over the shoulders, the dress cut and arranged so as to give breadth and fullness to the composition, the half-droll yet persuasive look with which the fruit is offered for sale, combine into as pretty a picture of its kind as we ever remember in the course of a tolerably long experience; and with the full recollection of many of Sir Joshua Reynolds's pictures of lovable children—for this 'Strawberry-girl' is also a mere child.



P. DECONINCK, PINXT

S. S. SMITH, SCULPT

THE STRAWBERRY GIRL.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON, VIRTUE & Co.

BRITISH
31 JY 75
MUSEUM

JAPANESE ART.*

By SIR RUTHERFORD ALCOCK, K.C.B., D.C.L.

IN the preceding article on Japanese Art I referred to the interest attaching to the progress of the Arts in different countries as affording certain landmarks of civilisation, by which some judgment might be formed of the social progress, and extent of refinement, attained at various periods. I am unwilling that this important principle should be lost sight of, because it receives a new illustration in Japan. We know very little indeed of what took place in that country before the close of the sixteenth century, when the Portuguese first landed on its shores, and still less of the kind or extent of the civilisation attained by them in the earlier epochs of their history. But, if there be any truth in the opinion which has been put forward by some writers on Art, that where civil and religious tyranny has prevailed, the progress of the useful and elegant Arts has been slow and laborious, the history of Japan would not have prepared us for the degree of excellence the Japanese have actually arrived at in this direction. Religion, climate, political tyranny and liberty—each in turn has been held to exercise a



Fig. 1.

strong controlling influence over the Arts. These, it has been said, have "flourished more or less according to the liberty allowed the artist, and the state of respect in which he was held by his fellow man." The degree of influence, however, exercised under any of these heads must be very variable in different ages and circumstances. The long decay of Art in Greece, where once it made its home, and achieved its greatest triumphs, can hardly be satisfactorily accounted for by any changes either political or religious; while the climate has of course continued to impart the same inspiring influences to all who dwelt in the land. So far as bright skies and beautiful scenery, with all the various flora and foliage of a tropic and



Fig. 2.

temperate clime combined, can influence artistic development, the Japanese have had all these in perfection. But their government has always been restrictive, narrow, and tyrannical; while national customs and long isolation from the rest of the world have still more limited the range of their ideas and scope of their efforts. Art in Japan has only been developed under these conditions. And if it were true, as Ruskin assumes, that there are only two Fine Arts possible to the human race—sculpture and painting—the Japanese can put forward no valid claim to be considered artists. They are neither sculptors nor painters. On the other hand, if high Art "consists in the carving or painting natural objects, chiefly figures;"—a further dictum of the same writer—and "that it has always subject and meaning, never consisting solely in arrangement of lines, or even of colours," and "always paints or carves something that it sees or believes in—nothing ideal or uncredited—and for the most part, it paints and carves the men and things that are visible around it,"—the Japanese may take rank among the

* Continued from page 105.

foremost cultivators of art in the reproduction of the men and animals that are visible around them in various materials. This may not show their possession of the higher artistic nature of the Greek, but they have not the less produced, and do now daily produce, works in metal and in ivory which may fairly challenge comparison with some of the best-cut medallions and statuettes of the Grecian and Roman periods. I believe this excellence to be chiefly due to their patient and minute study of nature, more



Fig. 3.

especially in animal life, and in flowers and plants. In birds, particularly, they excel in depicting every character with rare fidelity and spirit. Horses and other quadrupeds they have never mastered, strange to say, and to this day they only produce, as a rule, distorted caricatures, when they attempt to draw them. The human face, and the figure if draped, they can handle well with chisel or pencil. The former, more especially in all its grotesque or humorous phases of expression, they often render



Fig. 4.

in the most perfect manner. We must not be surprised to find that the Japanese standard of the graceful and the beautiful is something different from our own—in colour, form, and the combination of the two. Hogarth's line of beauty refers to a law which may have many diversities of expression. A wavy or serpentine line analogous to Hogarth's has, however, great attractions to the Japanese. The conventional type of the Japanese women, perpetually reproduced in all their pictorial illustrations, though never really seen in actual life, is a combination of wavy lines, of which Fig. 1 is a fair specimen.

It is singular that in nearly all Asiatic countries each nation has adopted a strictly conventional type to be perpetuated on monuments and in pictorial records, only remotely representing the characteristic features of the people themselves. The ancient Egyptian, Assyrian, and Persian, have all been so handed down to posterity. It may perhaps be accounted for, in part at least, by the facility it afforded to inferior workmen to reproduce one stereotyped form without



Fig. 5.

much exercise of individual artistic skill. In Japanese drawings there is certainly one type for the Daimios and privileged classes—a purely conventional one, unlike anything to be seen among them. A sort of exaggerated rendering of what, in lesser degree, is popularly attributed to the Norman blood, in contradistinction to the Saxons or aborigines of these islands. The common people, in their pictures and carvings, are always rendered in the likeness of what may be



Fig. 6.

daily seen in the streets—a lower type of face, always caricatured, farcical and grotesque, but still representing the national features with a great deal of truth and force. The figures in No. 1 show this conventional type of the Daimio class, as well as the serpentine wavy line so much admired by the Japanese.

The subject of another picture now before me is a snow-scene, and two children blowing or sucking their fingers convey as strong a feeling of intense cold as the snow on the ground and the overhanging branches. The principal figure,

a lady of Kioto, is very gracefully designed, and the touches of colour in the dress, the flowers on the outer garment being blue on a madder ground, while the under-skirt is of a warmer tint, harmonising with the dresses of the children, make a very effective picture. This appears on the wooden cover of a series



Fig. 7.

of illustrations of their national customs—a common mode of binding such books—and the designs are often of the most graceful kind.

A third, from a similar book, is an excellent illustration, not only of a free and flowing outline of a peculiarly graceful and undulating character, but of their love of the grotesque, and power of effectively portraying incidents and grouping figures in humorous action. A child has, intentionally or otherwise, got



Fig. 8.

its kite entangled with the dress of a man passing by, and is in evident ecstasy at the trouble it occasions to the two-sworded retainer. The action of both figures is very good.

Mr. Leighton's opinion as to their want of pictorial power, I think therefore must be taken with qualifications. In many of their commonest illustrated works — woodcuts stamped in colours in the mode described by that artist — nearly all the elements of a good picture may be found. The night-scene in Theatre Street at Yedo (Fig. 2), may serve as an example. The dark indigo blue of the sky, in which a full moon appears, and the red light showing the open windows, as well as the parti-coloured groups of people in the street, are full of picturesque details, standing well out



Fig. 9.

on the pale grey ground of the street, while the perspective is very well preserved.

Considering how well and vigorously they can draw the human figure in action, and with every variety of grotesque and humorous expression, one is disposed to wonder that they have never learned to draw both hands and feet with something like correctness. In these, however, as in the drawing of quadrupeds, they invariably and grotesquely



Fig. 10.

fail. Birds, on the contrary, but more especially storks and wild fowl, they both paint and model with a fidelity and thorough mastery, such as the best European artists might envy. As regards the human figure, it cannot be from a want of knowledge of anatomy, for we have no reason to suppose that the Greeks ever dissected the human body for the purpose of acquiring such knowledge. As to familiarity with the nude—from which it is more natural to conclude the Grecians derived their power of accurately and gracefully reproducing all the most beautiful lines and proportions of the

human figure—the Japanese have had that advantage in perfection. Constant opportunities for studying the nude, not only in the bath-houses, where both sexes mix promiscuously for hours, without restraint; but in the streets and on the roads in summer, it is the exception to see a working man with any clothing beyond a loincloth—much too scant to interfere with artistic requirements. In selecting examples of their power in



Fig. 11.

grotesque and humorous renderings of popular life, and the human figure in action, if draped, without any obvious defect of drawing except in the hands and feet, the difficulty arises from an *embarras de richesse*. Several were given in the "Capital of the Tycoon," and I will only add a few illustrations of their art in this particular department here.

There is no more fertile subject of satire and caricature in



Fig. 12.

Japan than mothers-in-law. They do not, as a class, enjoy an enviable repute in most countries, but it is curious to find in these remote islands of the East, how constantly the artist's pencil is employed to hold them up to popular odium. In European family relations, however, it is generally the mother of the wife that appears on the scene as an element of household trouble; whereas in Japan it is the husband's mother—who, if a widow, generally resides with a son, and rules both the house and the wife, to the latter's sorrow. In a book now before me, filled with clever illustrations of popular manners and customs, it is amusing to note how many of the drawings, with their accompanying epigrams, are devoted to this side of domestic life. Fig. 3, the first in the book, represents a mother-in-law supposed to have been superintending the practising of the young wife on some kind of musical instrument, in order that she may become a source of profit, and finishing with a lecture. The epigraph to the left, in the current Hirakana character, is here reproduced, merely to show how all the series carry their comment. These are somewhat enigmatical, often using words alike in sound, but with a double sense, not easy to follow, and very difficult of translation, being, in addition, versified and made obscure by an ingenious involution of sound and sense. The mother-in-law is admirably drawn in front of the daughter, kneeling very submissively to receive her scolding. They are coloured woodcuts, and are equally to be admired for the artistic assortment and contrasts of colour, and the bold handling shown in the outline and grouping.

Fig. 4 represents the mother taking to task a daughter-



Fig. 13.

in-law reproached with idleness in her work, thrown on the floor, and to which her attention is directed by the maternal censor, while by the side is the further evidence against her in the paper lantern, which has but one needle puncture in it, instead of being covered with holes where the needle of the busy workwoman is always thrust as a kind of pincushion, when different coloured threads are employed. The lowly attitude of patient submission of the scolded daughter is again very graphically rendered.

Fig. 5 reproduces a somewhat similar scene, in which both mother and daughter-in-law are well represented both in attitude and expression.

The interest of the group (Fig. 6) turns on another phase of conjugal and maternal relations. The daughter-in-law, on her knees before the awe-inspiring mother, is being subjected to a kind of scrutiny, the day after her bridal, as to her personal attractions, which has nothing flattering in its motive. It appears she has brought money into the family, having been particularly ill-favoured, and among other personal shortcomings was said to have a face without a nose. She certainly is not represented by the artist as anything attractive, but as the old beldame, with spectacles on nose, is scrutinising, she discovers that there *is* a nose, though there is even less of a bridge to it than Japanese and Mongol faces usually present.

Turning the pages we come upon an illustration of domestic

medicine (Fig. 7). It represents the application of a *moxa*—a small cone of cotton, which is allowed to burn down to the skin, as a remedy for nearly every ill to which flesh is heir. In this case it is going to be applied to the foot for a pain in the head—as a derivative probably, according to medical theories not unknown in the west.

The two figures in Fig. 8 represent two women in the road, walking in their clogs, which are a curiosity in themselves, and, like stilts, require great practice in the wearer. It will be observed in these, and all the series, that the figures are walking, as it were, in the air—that is, no ground is ever represented. However incongruous or unartistic this may appear to us, it must be remembered that the same custom prevailed in Greek Art. The frescoes on the walls of Pompeian houses, and in the Roman villas laid open by recent excavations, all furnish examples. The inscription purports that women are like water-streams—that is, of little account. The touches of scarlet in the dresses of both contrast with the purples and greys with a subtle harmony, and make an effective picture.

Fig. 9 gives a group full of expression and wavy lines—a woman with her servant, or slave, carrying her baggage—while the two creatures at their feet, meant for dogs, illustrate the defective way in which they always depict four-footed animals.

In the figure (No. 10) a female is peering through the door of a house, formed by the usual sliding and papered panel, and is both listening and observing what is going on outside. The easy attitude and simplicity of outline cannot fail to strike the eye, while the bright scarlet colour of the sash, or band, at the back—the Japanese form of a 'dress improver,' and worn outside the dress, for use and ornament combined—contrasts pleasantly with the neutral tint of the skirt and body.

Fig. 11 shows a mother-in-law reconciled to the presence of a son's wife in the house, on ascertaining the birth of a grandson—progeny of the male sex being the desire of all, in order to secure due performance of the annual rites at the graves of the departed, without which the spirits of the dead find no rest; and are supposed under such circumstances to haunt their former abodes with no very kindly feelings towards their relations and the human kind in general.

Fig. 12 is, I am told, borrowed from the Chinese. The son returns from school to his mother, who works hard all day to earn their daily bread and educate her only son. He tells her he has now finished and learnt enough, upon which the mother at her loom cuts asunder the threads of her web, and shows him by example that there is no time when we can say our work is done, or there is nothing more to learn. And the apologue appropriately concludes that the son took the lesson to heart, and became a learned man, leaving a great name behind him.

Lastly, for there must be a limit, here (Fig. 13) is an illustration of the poet's words, which tell us that "one touch of nature makes the whole world kin," and is otherwise full of the broad humour and grotesque exaggeration in which the Japanese delight. An unhappy female pedestrian is caught in a violent storm of wind and rain, which splits her umbrella of oiled paper and sends her hat flying, while she is vainly trying with one hand to keep her skirts from following in the same distracting way—to the mocking delight of a Yedo street arab, different in outward garb to the gamins of Paris or our own graceless urchins, but unmistakably of the same genus. The pitiless rain is well given in a few slanting lines, and the whole scene is worthy of Hogarth. The cleverness with which the most varied expression is given to the different heads and figures, but especially the faces, by a few touches of the pencil—the truest test, perhaps, of artistic power, is worthy of note. Despite all defects of drawing, the picture is precisely what the draughtsman intended, and tells the tale with great success.

I think it will be seen from these illustrations that, although the arts in Japan may not reflect the whole range of thought the nation is capable of, they afford indications of the stage of development reached, and exhibit many leading characteristics of the popular mind, as well as the tastes and customs of the people.

1875.

In thus passing rapidly in review some of the leading characteristics of Japanese Art, as it has found expression with pencil and graver, I cannot help feeling how much remains to be said before any complete view can be given. It was well observed to me not long ago by a correspondent in discussing this subject: "To feel and even instinctively understand the merit and character of a work of Art is one thing; to explain its origin, development, connection, and influences, is very different."

It is difficult to turn over a collection of these popular books of woodcuts and illustrations, coloured and plain, of which there is an immense store, without being struck by the European character of some of the landscapes. Though the forms of nature and vegetation are native, there is a knowledge of linear perspective, and a manner of presenting the scene, which would seem to indicate a familiarity with the Italian methods of the seventeenth century. And the question arises, Did the Jesuit Fathers teach drawing in their schools, or occupy themselves with the Arts, as some of those at the court of Peking, in the reign of Kanghi, unquestionably did?—they introduced, among other things, the use of vignette medallions on the best china, never prior to that adopted in the ornamentation of Chinese porcelain. Then, again, some of the caricatures and illustrations of popular customs, in all their grotesqueness and coarseness, powerfully recall the Dutch engravings of a like kind of the sixteenth and seventeenth centuries, in the Höllen, Ostade, and Teniers style. The Japanese themselves do not admit any tuition from these sources, neither in perspective nor treatment of subjects for the pencil. But when we reflect on the aptitude they have shown to assimilate and imitate European arts and manners in the present day, one cannot help seeing the possibility of their having adopted something in the way of Art. They must have had the opportunity, during the greater part of a century, from the first arrival of the Portuguese and European missionaries, to their final expulsion under Taiko Sama and his successor. The Jesuit Fathers have left traces of Italian forms in Hindoo buildings; they may well have done far more in Japan. To answer this question, however, with any certainty, it would be necessary to be able to classify the woodcut illustrations and painting on china of the Japanese chronologically and with perfect accuracy. Who can attempt to do this? I have never known a Japanese who made any pretension to such knowledge, except in lacquer and bronzes, or in swords. The works themselves are for the most part without marks or dates.

As to their pictorial power, I have already intimated a dissent from Mr. Leighton's somewhat disparaging estimate. Whether it be original, or borrowed from the West, is another question. I am inclined, however, to believe it is their own—original and not borrowed. In their common little books, with their rude woodcuts—rude as regards finish or costliness of execution—there are many bits of landscape and moonshine full of mystery, and artistic to a high degree. It will be difficult to match from any English woodcut such effects of misty, struggling light as are often produced in these. I hope, in a succeeding paper, to make this clearer by a few illustrations taken from the books before me. I should be sorry to close an account, however imperfect, of Japanese Art, without an opportunity of giving some evidence of the great variety of styles their different artists have excelled in; and this can only be done by the help of woodcuts.

In small figure delineation, clever grouping, and vigorous action, I do not think the Japanese inferior to the European, except in regard to sentiment and the type of beauty. Subtle or delicate shades of sentiment do not appear to be characteristic of the Japanese themselves, and certainly their types of female beauty have little in common with ours. A critic full of admiration for the Japanese artistic work, and with all the qualifications of a critic derived from wide experience and familiarity with many schools and peoples, remarked to me, while turning over some of these pictorial books, "These artists are not worshippers of beauty. Do they know what beauty is in the human form? They can see it in landscape, in the moonlight, in foliage, in the motion and attitudes of fish and fowl: above all in the sportiveness and grace of little wood-creatures, in the squirrel or the like. Why then is every man and every

woman a caricature—a fright? Why is there not a trace of a *type of beauty*, though here and there we may come upon something rather quaint and piquant?" I think one answer to this not unfriendly critic may be, that they have no living specimens of what is beautiful to our eye, either in man or woman. I have seen, but as exceptions, young girls of fifteen or sixteen, just blooming into maidenhood, with well-fashioned features, graceful forms and sweet expression. The latter is indeed by no means rare among the women, even when there is a lack of beauty. But beauty is not common over eastern Asia, among either Mongol, Chinese, or Japanese races. Perhaps then they have not unwisely followed the old French counsel, "*Il faut aimer ce qu'on a*'—when we cannot get some other and unattainable object of desire. Besides love is a great beautifier, just as familiarity tends to hide from our eyes deformity. Do not men and women both always find something to admire in the faces of those they love? The Japanese then, like their western critics, have simply followed universal law, and ended by admiring what they began by loving. The critic of their artistic work suggested another subject of reproach to which he thought they were open, and I confess myself unable to make an equally satisfactory defence. "There does not seem to be the least trace of sentiment or kindness between the human specimens of the race," he observed, on another occasion. "They all look at each other hatefully, spitefully, absurdly, never tenderly! But the heart of the artist must often have looked tenderly and deeply at the inanimate or inarticulate subjects of his pencil." And he concludes, as I must also, I am afraid, by exclaiming, "I do not understand it! An art which is blind to beauty, virtue, pathos, piety, everything charming and elevating in man, and which discovers all in trees and brutes, and hills, and lakes, and skies! Some one should write a monograph on Japanese painting, and explain it all." If any one is prepared to do so, I will gladly resign my pen and the place in the *Art Journal* now I fear somewhat unworthily filled by these contributions to our knowledge of Japanese Art.

OBITUARY.

WILLIAM GIBBS ROGERS.

THE name of William Gibbs Rogers, the eminent carver in wood, has been for so many years before the public that the announcement of his death, which took place suddenly on Sunday morning, March 21, in his eighty-third year, will hardly create surprise, though to a very large circle of friends it will occasion sincere regret, for to the last day of his long life he retained his cheerful, genial manner, his enthusiasm for Art, and his thirst for knowledge.

Mr. Rogers was born at Dover, in Kent, on the 10th of August, 1792. At an early age he showed remarkable and spontaneous talent for drawing and modelling, and his parents, of whom he was the eldest son, were advised to let him go to London for instruction. He was accordingly apprenticed to Mr. David McLauchlan, carver and gilder, of Printing House Square, in 1807. Here his originality, taste, and skill were soon recognised, and he was treated by his master with great kindness. His recollections of his voyage to London in the "hoy," as the Kentish passenger-boats were then called, his first introduction to the workshop, and of the whole period of his apprenticeship, are very interesting and suggestive, but can only be glanced at here.

He soon learned to handle a chisel and mallet, and was fired with new enthusiasm for his art by seeing the reredos of St James's, Piccadilly, by Grinling Gibbons. He was greatly disappointed when he was assured that no carver of the time could execute work of the kind, but he determined that when he became his own master he would attempt it.

The enthusiasm of "little Gibbs," as he was goodnaturedly called in the workshop, very much interested one of his fellow workers, a clever and well-informed old man named Richard Birbeck, a native of Stamford, in Lincolnshire, who in early youth had worked among the "house-carvers" during the restoration of "Burleigh House, by Stamford town," in company with old men who had been employed at St. Paul's Cathedral under the direction of Grinling Gibbons himself. The young apprentice was never tired of listening to the stories which the aged carver loved to tell of the days of his boyhood and the glories of Burleigh. Often during the dinner-hour they strolled together to St. Paul's Cathedral, and Birbeck taught his eager pupil how to distinguish the carvings, in wood and in stone, which were executed by English workmen from those that were the work of French and Dutch carvers. They also visited all the churches and mansions in the city which contained specimens of G. Gibbons' work. Many of these examples have since been removed.

The young apprentice had given so much satisfaction that in 1814, when he "came out of his time," the freedom of the City of London was presented to him by Mr. McLauchlan, who was then Master of the Worshipful Company of Shipwrights. He was, however, so attached to his master and his family that he bound himself to remain two years longer in his service, and he had made such progress that whenever any unusual or difficult work was to be done it was always placed in his hands. When, at the expiration of this second term, he began business for himself, he was determined to effect a change in the character of decorative furniture. He was tired of the traditional patterns then in vogue, and of the picture and glass frames, screens and cornices manufactured by the gross. He made pilgrimages into the country whenever he could, to see the works of G. Gibbons; and when, to his delight, he became possessed of a specimen, he soon made himself master of the style.

In 1817 Mr. Rogers was engaged on the decorative works at Carlton House, and he carved some of the monsters for the Throne Room of the Pavilion at Brighton. In the year 1831 Lady Gordon Cumming introduced him to H.R.H. the late Duke of Sussex, who engaged him to decorate a suite of rooms in the then new wing of Kensington Palace. The beautiful carved doors of the dining-room, and the boldly-carved floral decorations of the library and drawing-room, have often been described as the works of G. Gibbons. These carvings have lately been removed from the palace, and by a singular coincidence they are now in the studio of Mr. G. A. Rogers, of Maddox Street, youngest son of the subject of this memoir.

At about this period of his career Mr. Rogers was enabled to commence forming a collection of works of Art in different styles, as studies and authorities. There were no government schools of design then, nor museums of decorative Art accessible to him. He bought freely the best examples he could secure. Every room in his house, at 13, Church Street, Soho, was crowded with beautiful objects, large oak panels of sacred subjects, and delicate traceries from continental churches and convents; richly-carved *trousseau* and muniment chests from Italy; terra-cotta groups from Spain; birds by Demontreuil, and boys by Fiamingo, as well as Limoges enamels and specimens of wrought iron-work. Many of these objects are now in the South Kensington Museum. His rooms became a favourite *rendezvous* for patrons and lovers of Art, as well as for artists. Count D'Orsay and the Countess of Blessington were frequently there; and the Duke of Rutland one day (in the year 1831) said to him, as he stood in the midst of his treasures, "Mr. Rogers, if success will make a man happy, you must be a happy man."

In 1839 Mr. Rogers was invited by his fellow townsmen to be present at the great entertainment given at Dover to the Duke of Wellington, and it was he who lent all the Venetian chairs

and tables and Gobelins tapestry with which the banquet-hall was furnished for that occasion.

On November 9, 1842, by the gracious permission of Her Majesty, he presented to the infant Prince of Wales a spoon carved in boxwood, to commemorate the first anniversary of H.R.H.'s birth. In 1844, after the destruction by fire of the Houses of Parliament, the commissioners appointed to superintend the decoration of the new building declared, in their report, that Mr. Rogers was "the person best qualified to be entrusted with those parts of the woodwork of the House of Lords in which great richness of effect and delicacy of execution are required."

About this time he executed some very beautiful works in boxwood for Mr. George Field and for Norman Wilkinson, such as brackets, statuettes, and miniature frames. In 1845 he carved a magnificent cabinet for a mansion in the Champs Elysées, which was being fitted up for Signor Mario, and some fine oak chimneypieces for mansions in England. In 1848 Mr. Rogers commenced the carved decorations for the Church of St. Mary-at-Hill, Billingsgate, and this may be regarded as his most important work in the style of G. Gibbons, with the exception perhaps of the large frames in the possession of Wentworth Blackett Beaumont, Esq., M.P. In 1850, by command of Her Majesty, he carved a cradle in boxwood from a design in the Italian style, which was made by his eldest son, the late William Harry Rogers. This cradle was one of the attractions at the Great Exhibition of 1851, to which Mr. Rogers was a large contributor. He obtained a prize medal as well as a service medal.

In 1853 he exhibited largely at the Dublin Exhibition, and received the gold medal. In 1856 he carved a set of drops and trophies for the Sultan's palace at Constantinople. In 1857 he carved the beautiful pulpit for St. Ann's Church, Limehouse, and in 1859 completed his well-known work at St. Michael's Church, Cornhill, in which Prince Albert took great interest. This was in a style entirely new to him, but he mastered it thoroughly. His last piece of carved work, executed in 1868, was a boss of interlacing scrollwork for the library of Trinity College, Cambridge. It is placed on the right of the statue of Lord Byron. He took great interest in endeavouring to preserve the works of G. Gibbons, and he succeeded in arresting the decay of those at Belton and elsewhere. He was much gratified when, in the year 1872, Her Majesty awarded to him a pension of £50 in the Civil List, as a recognition of the influence which he had on Art-decoration, especially with regard to the revival of the art of wood-carving in this country.

His only daughter, Mary Eliza Rogers, author of "Domestic Life in Palestine," &c., and whose name is not unknown in our pages, had the consolation of watching over the closing years of his life, and of contributing to render them happy.

JEAN NICOLAS LAUGIER.

M. Laugier, a French engraver of considerable eminence, died recently at Argenteuil, at the advanced age of ninety. Among his best-known works are the 'Virgin,' called *La Belle Jardinière*, after Raffaelle; 'Zephyr,' after Prud'hon; 'The Plague at Jaffa,' after Gros; 'Sta. Anne,' after Leonardo da Vinci; 'Leonidas at Thermopylæ,' after David; 'Portrait of Napoleon,' also after David; and 'Portrait of Washington,' after L. Cogniet. He received a second-class medal for engraving in 1817, a first-class medal in 1831, and was decorated with the ribbon of a Chevalier of the Legion of Honour in 1835.

[We have several other notices in type, but are compelled to postpone them.—Ed. *A. J.*]

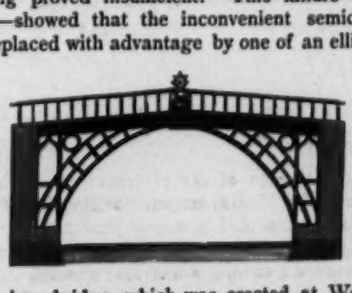
ON CERTAIN NATURAL ARCHES.

By EDMUND OWEN, F.R.C.S.,

Demonstrator of Anatomy at St. Mary's Hospital.

IT is not a little remarkable that the ancient Egyptians, who were capable of conceiving the idea of, and of constructing, such vast and time-resisting monuments as the pyramids—to say nothing of their obelisks, their subterranean palaces, and the sphinx—should have been ignorant of the nature of the curve, and of the arch, its application in architecture. It may have been that a line so light and graceful would not have been in accordance with a heavy taste, which embodied itself, for the most part, in stiff and solid constructions. But, be this as it may, it is not improbable that the periodical inundation of large tracts of their country by the overflowing of the Nile, and the tendency of the scorching atmosphere to dry up the watercourses on the subsidence of the floods, together with the sandy nature of much of the soil, may have conspired to conceal from them the idea of such a structure as the bridge, whose want could not have been felt, nor practicability seen. In their domestic architecture they were perfectly contented with formal façades, with upright pillars of stone supporting heavy architraves of a similar material.

Without attempting to follow out the development of the application of the curve through the arches of the Greeks, the Romans, and other European nations, let us pass on to the year of grace 1777, which is famous in the history of architecture from its witnessing the erection of the first iron bridge. This bridge was cast at the Colebrookdale foundries, and was erected over the river Severn about two miles lower down. It consisted of five ribs forming the segment of a circle, supporting a roadway formed of pieces of cast iron, and plates which carried the road. It was designed upon most scientific principles—scientific, indeed, to a fault; for, with the view of diminishing the lateral thrust as far as possible, the curve was made almost semicircular. Though it was most successful as an experiment, and as an advance in Art, still it could not have been a very beautiful structure. The next we hear of the bridge is that the abutments were gradually pushed inwards towards the river by the weight of the banks, on account of the lateral thrust having proved insufficient. This failure—if failure it really were—showed that the inconvenient semicircular arch might be replaced with advantage by one of an elliptical curve.



So the next iron bridge, which was erected at Wearmouth in 1796, was in elegance, as in every other respect, a great advance. Its curve was made after the model of that which a chain would make when allowed to hang freely between its two fixed ends. This is the "elastic curve" whose merits were fully investigated by Leibnitz, and which, on account of its mechanical properties, is employed in alternating directions in the construction of the human spinal column.

Now, long before the light of science began to dawn in Egypt, there had existed a series of arches which may never have attracted the attention of the skilled workers of those days, and which certainly could not have been appreciated by them. They

may be displayed by making a vertical section of the thigh bone from side to side, as we have represented in the adjoining wood-cut, which, though somewhat diagrammatic, is nevertheless true to nature. The material forming the walls of the shaft of the bone is extremely hard, and dense as ivory. It is called compact tissue, and as it approaches the expanded ends of the bone it spreads out into a kind of loose lattice-work of delicate bony threads and plates, making up a mass which is at the same time light, elastic, and extremely strong. Bone is just twice as strong as oak; but, in order that it may receive and transmit shock to the greatest advantage, it is necessary that its fibres be arranged in a certain definite manner. The weight of the body is received in jumping, for instance, perpendicularly upon the head of the thigh bone, and is transmitted to the shaft of the bone in the following manner. Much of it passes vertically downwards to the inner pier of compact tissue; just as in the bridge a great part of the superincumbent weight is transmitted by the vertical iron supports to the foundation. In fact, the compact tissue on the inner side dissolves itself for the most part into these upright needles. But it is evident that the whole of the force cannot be distributed to this bony pier, strong as it may be; the rest of it is transmitted by bold sweeps of fine curved rays indirectly to the opposite pier, just as in the case of the iron bridge. In their course these delicate arches derive considerable support and strength from being intersected by a similar arrangement of arches which spring from the inner pier. It will be noticed that these intersecting arches spring from the inner pier in a situation just external to the plumb-line dropped from the outer margin of the head of the bone. There exists, then, a strong analogy between the arrangement of the lattice-work in the upper part of the thigh bone and the ribs and supports in the first iron bridge, even to the spandrel where, in the former case, the bony needles seem to take no definite course.



The strong walls of the shaft of the bone which have in these different ways received all the superimposed weight, bring it down towards the knee, and in so doing distribute it evenly over the large knuckle-like masses of bone. To effect this we find the compact walls gradually spreading out into the vertical needles of more lattice-work: on account of its elasticity, this latter material is best calculated to receive incident forces.

If a section of the bone were made across the middle of the shaft, it would be seen that it consists not of two separate piers, as are shown in the longitudinal section, but of a strong-walled hollow cylinder. From such a circular wall spring the domes of St. Paul's Cathedral. The weight of the cross, the lantern, and the golden gallery, being transmitted to the circular wall by a hollow cone of brickwork placed beneath the outer dome; beneath the cone is the ornamental inner dome, which is viewed from the interior of the cathedral. Sir Christopher Wren, fearing the lateral thrust, surrounded the foot of the cone with four immense iron chains, which are imbedded in lead in grooves in the stonework. In a somewhat similar way the shaft of the thigh bone is girt with a few additional layers of bone of an exceedingly dense nature.



There is yet another point in regard to which I would like to make a comparison between the structure of the thigh bone and Sir Christopher's great work. The flying buttresses which he employed to counteract the thrusts of the vaults of the choir, nave, and transept, have been hidden by a screen-wall, which is the "upper order" around the exterior of the building. Similarly, the series of arches passing down to the outer pier of bone are concealed by the upward continuation of the wall of bone, as shown in the sketch. But in the case of the bone, nature has run up the wall for the necessary attachment of certain important muscles which impart movements to the limb, whilst Art constructed the screen-wall in the endeavour to conceal an arrangement of material of which she might rather have been proud. Though few critics would speak of such an artifice as this as "unpardonable," yet all will agree with the rule, so strongly laid down by the elder Pugin and others, that ornamentation should be ever subservient to utility: certainly this is never departed from in nature.

THE APOTHEOSIS OF THE VIRGIN.

MURILLO, Painter. NARGNOT, Engraver.

LOOKING at some of the pictures painted by the great master of the Spanish school, Bartolomé Estéban Murillo, one is apt to be reminded of the popular adage, "It is but a step from the sublime to the ridiculous;" and, by way of proof, we would instance a comparison of his 'Spanish Peasant-Boys,' in the Dulwich Gallery, or his picture bearing the same title in the Royal Gallery, Munich, with his grand composition, 'The Immaculate Conception,' in the Paris Louvre, or with that which forms the subject of the annexed engraving. We do not mean to infer that the former paintings are in themselves "ridiculous;" far from it; but the remark is intended only to show how the artist's genius could descend from the loftiest ideal in sacred history to the lowest naturalistic object in the streets of Seville, his assumed native place. Our researches have failed to discover anything about the time Murillo painted this 'Apotheosis of the Virgin,' nor to whom it originally belonged, nor how it came into the possession of the late M. Aguado, of Paris, in whose collection it was called 'La Vierge aux Anges.' In all probability the painting formed an altarpiece in some church; many of Murillo's finest pictures once served that purpose.

The design of this composition is of that conventional order which seems to have become the common property of all the religious painters of the fifteenth and two following centuries, when they produced pictures of this kind. They divided the canvas into two groups—the upper one, of figures flying or floating in the air; and the lower, of saints of various kinds standing or kneeling in adoration of those above. There are hundreds of subjects by the old masters constructed after this fashion. The Virgin and Infant Jesus are here presented with much easy dignity of attitude and beauty of form and expression; very graceful and elegant, too, are the angels and cherubs which surround them. Conspicuous among the four figures below is St. John the Baptist; the monk on the opposite side is probably St. Francis, a favourite saint with Murillo.



MURILLO. PINXt

NARGEOT. SCULPt

APOTHEOSIS OF THE VIRGIN.

FROM THE PICTURE IN THE COLLECTION OF THE LATE M. AGUADO, PARIS.

LONDON. VIRTUE & Cº

BRITISH
31 JY 75
MUSEUM

THE GREEN VAULTS OF DRESDEN: THEIR VALUE AS ART-TEACHERS.

By PROFESSOR LOUIS GRUNER.

THE hunting ornaments of Augustus the Strong are not less magnificent; they are composed of cornelians, gold, and diamonds. All these cornelians are either intaglios or cameos. The finest piece of the set is the *agraffe* of diamonds, with a large cameo at the bottom. This set is called the "Jagd Diamanten" of Augustus.

Of these sets of ornaments we have not yet described the whole, for there is one more, consisting of eighty-four buttons of gold, with a topaz (mostly from Saxony) occupying the centre. But what renders this division still more interesting, are the several exquisite badges of the Order of the Garter; one of them is entirely formed of table-stones; and two others are in full relief, richly mounted with jewels and enamels. There are also several badges of the Order of the Holy Ghost, created by Henry III. of France in 1587.

Before we proceed to the second class of precious objects, viz. the chains, favours, badges, and lockets, we must mention a remarkable collection of emeralds, a present of the Emperor Rudolphus II.; it includes stones of one inch and a half in breadth. It is carried by the figure of a negro, the work of Dinglinger.

Now we arrive at the second division; large is the variety and beauty of these pendants, insignia, and lockets. Although long before the time of Benvenuto Cellini, fine works of this kind were executed; yet it was rather since the residence of that artist in France that such minute jewellery was made in Germany and in the north of Europe. We can only select a few of the most remarkable pieces for description, although every one of them would merit a detailed account. Two of them are attributed to Cellini himself, on account of the exquisite taste in the arrangement, and the beauty in the drawing of the human figure; but we have already seen that similar works were produced by Caspar Herbag, Melchior Dinglinger, Hieronymus Krausse, and Köhler and Döring of Dresden; they were all artists enough to satisfy the taste which had been created. The subjects of the two pendants attributed to Cellini are the Judgment of Paris, and a Syren. Krausse, of Augsburg, is the author of the fine locket with Peace and Justice sitting upon a rock. Beautiful is the arrangement of a Roman letter A: within its arms sits a handsome female figure, which lifts two snakelike bodies towards her face. Outside the letter, two equally charming female figures are leaning against it. All the parts of the body, faces, arms, and feet are painted in white enamel; the drapery is gold, and the letter A is formed of table-stones. Among the many magnificent chains is one to which belongs another insignia, composed of two Roman A's in table-stones and scroll-work in enamel; it is suspended above the large group of onyx mentioned before. Particularly artistic is the chain which was executed in honour of the marriage of the Elector Augustus with Anna of Denmark; it is composed of clasped hands, and the double A belongs to it. Another fine chain is that in memory of the marriage of Christian I. with Sophia of Brandenburg: this too has a beautiful pendant, composed of the initials. Several chains and insignia were made by order of the Administrator Frederic William of Weimar, who instituted the Order of Brotherly Harmony during the minority of the sons of Christian I. There is here a vast number of chains of honour, civil and military, among which that of St. Andrew, instituted by the Czar Peter I., in 1688, is prominent; it bears the inscription, "Pro fide et fidelitate;" another of St. Henry, with the motto, "Pro virtute in bello," instituted by King Augustus III. at Hubertusburg, in 1736, which legend stands now "Pro pietate et virtute bellica;" and many others.

The third class comprises the dress and historical arms, mostly swords and daggers. At the beginning of this department a number of sticks, richly set with diamonds, are preserved, among which is a big cane with a large pommel made of gold, obtained from that wonderful rivulet the Elster, which produced the pearls. These sticks are followed by a complete set of miner's ornaments, worked by the court-jeweller Klemm, in 1676, for John George, the especial protector of the mines; every part, the broad axe, the sword, the cap, &c. &c., were made of products of Saxony. The Elector himself wore these ornaments on several occasions; in every appropriate place biblical and profane illustrations are intermixed with mining-scenes and inscriptions.

Interesting and of great beauty are numerous historical



Cup from Dinglinger's Tea-Service.

arms, most of which were taken by John George III. from the enemy, on the 2nd of September, 1683, before Vienna, when he hastened there to assist the Emperor Leopold against the Turks. A commander's staff, which had belonged to the Grand Vizier Kara Mustapha, forms a part of this booty; it is made of achad and chalcedony, embellished with turquoises. To the richest and most remarkable arms belongs the sword of Mahomed IV.; hilt and scabbard are covered with choice sapphires, and the guard is set with diamonds. But what makes this weapon particularly interesting are the long inscriptions in

Arabic, inlaid in gold, which are written along both sides of the back of the blade. It is not supposed that the great sultan himself owned the sword, but it may have been a mark of honour to one of his favourites. Below the handle, at the beginning of the blade, the monogram of Salomo is placed, followed by what is called the "throne verse;" it reads in the translation—"God is great, there is no other God except Him, the High One, the Eternal; no sleep nor slumber visits Him, &c. &c. His throne fills heaven and earth, and their maintenance is no burden to Him. He is the High One, the Great One." This verse is considered by the Mahometans a powerful means of protection. Besides this inscription there is another as a testimonial:—"Truly it comes from Salomo, in the name of God, the merciful, the compassionate, and his owner is Mahomed."

Of the same date is the sword of John Sobieski, the King of Poland, who had also assisted in the deliverance of Vienna; the hilt is white jade, set with small rubies. Here is also a very elaborate *kries*, or Malay poignard; the scabbard is worked with curious arabesque in gold, ending in a hideous face; a figure equally strange, but not so ugly, and of massive gold, is cowering on the pommel at the top of the twisted serpentine blade.

The last portion of the weapons consists of a number of rich and tastefully-mounted swords of state; their handles belong to the finest that exist; they are either covered with jewels or decorated with work in enamel, often both the one and the other. The blades of several swords have the names of Spanish makers, as, for instance, Francisco Ruiz, Andrea de Galeja, Frederico Piccinino, and others. There are some handles of crystal, worn at the time of mourning; also several magnificent spurs, rich in enamel, gold, and precious stones. The electoral sword, five feet long, which was used for the last time in 1792, at the coronation of the Emperor Francis II., attracts by its dimensions, and by the elegance of its handle and scabbard of silver-gilt; it is embellished by tasteful arabesques, the arms of the Elector, and the shield, with the year 1566.

There remains now to describe the last class of the four into which these treasures have been divided, namely, the masterpieces of Dinglinger. We have so often had occasion to speak of this artist and his skill that it will not be found out of place if we give the little that is known of his biography. John Melchior Dinglinger was born at Biberach, near Ulm, in the year 1665. After having passed his apprenticeship at Augsburg, and his journeymanship (*gesellenschaft*, as it is called in Germany) at Nuremberg, and it is said at Paris, he was called to Dresden by that magnificent sovereign, Augustus II., in 1702, who found in him the man who could embody all his fancies. It was then that Dinglinger fell in love with the beautiful daughter of one of his colleagues, and owing to this circumstance he made Dresden his residence. He became before long the favourite of Augustus, who furnished him with such means as were required to follow his tastes for splendid works. His brother, George Frederic, who had perfected himself in Paris, under Aved, in the art of enamel painting, joined him at Dresden, where they produced in company those many gorgeous works of which the majority is still to be seen at the Green Vaults. When J. M. Dinglinger died, in 1731, his son was able to finish what had remained incomplete. There is a very good portrait existing of the artist painted by Jean Pyne, and engraved by the celebrated George Schmidt. He is represented as holding in his hand what he considered one of his most successful works, viz. the Bath of Diana.

We begin the description of his principal works with what he meant for an illustration of Egyptian mythology. With no small pains he examined all the books on that subject then at his command, and with rare diligence, and at great expense, he produced a monument upon which all the deities were represented in human and sacred animal forms he had found as belonging to that worship. There is at the top a large obelisk, in imitation of that before the Palace of the Lateran at Rome; at its foot a painting in enamel is placed with a mystical scene, with the offering of a child. This painting rests upon a large *bas-relief*, cut out of jasper, with figures four inches high, representing another of those mysterious actions; below this is the boot with the sacred bull, and as a base to the whole is a large block of lithographic stone, in which five kneeling priests are carved in low *relief*. Numberless hieroglyphics and Koptic inscriptions and intaglios fill every available space, and the figures of Isis and Osiris, Serapis and Horus, crocodiles, sphynx, and sparrowhawks, stand in brilliant dresses covered with jewels; so that this splendid work, although not correct according to our improved knowledge of Egyptian antiquities, yet delights the eye by its exquisiteness of workmanship.

A second masterpiece is a splendid tea-service in the pure *rococo* style. Thirty-six most artistic objects are placed on this pyramid-like stand; at the corners the four figures, well carved in ivory, of Minerva, Neptune, Mercury, and Ceres, are



Vase of Chalcedony by Dinglinger.

sitting between coffee and chocolate cups. Seven beautiful vases and vessels, and four crystal flagons with chains, lead by degrees up to the large "*caffetière*," on which eight female portraits are painted; at the bottom of the inside of every cup there is likewise the portrait of a lady; the outsides of the coffee-cups are painted with monochrome landscapes; the chocolate-cups are decorated with particularly tasteful ornaments. One of the boys, carrying a small vase, appears among our illustrations. All the vessels are of enamelled gold, and the cost of the whole was 58,000 thalers. The most important of Dinglinger's works, however, is the representation of the festivities at the birthday of Aurungzebe, as it was celebrated at Delhi in 1673. Eight years did Dinglinger, with his brother and fourteen journeymen, spend to produce this masterpiece of jewellery. Dinglinger

received his first inspirations from the famous Oriental traveller, Jean Baptist Tavernier, who, as an eyewitness of them, gave Dinglinger a graphic description of these festivities.

From a silver *plateau* about four feet square, twenty-four steps, in three stages, lead to the pavilion, under which the great Mogul is seated on his throne. A hundred and thirty figures, about two inches and a half high, worked with consummate skill in gold, and covered with enamel, fill the whole of the first and second court. All approach laden with presents, for this is the day when the Emperor is weighed; he has been found to weigh heavier than last year, and the joy of his subjects thereupon is boundless. From all sides the great of the empire—the governors of the provinces, the nobles, and the rich—vie to lay the presents of gold, jewels, tapestry, elephants, dromedaries, and horses, at the Emperor's feet.* They come in their richest attire, with their retinues. The Emperor in the meantime sits upon the costliest of his five thrones, behind which a jasper-tablet, with the Order of the Sun and Lion, is placed. In front of the Emperor, on the lowest step, the ambassadors and people of the highest rank offer upon their knees their homage; by the side of the steps the principal officers, called "*Omrhas*," forming the bodyguard, are seen; and behind the inner balustrades which surround the three courts, the sloping ways (*appareil*) are covered with slaves, who carry vases, treasures, &c.

The throne, with its gorgeous baldachin, the pilasters hung with weapons, the umbrellas, the many exquisitely-formed vessels, the trappings of the animals, and the costumes in general, offer an inexhaustible source of models, so that it is a pity that no detailed illustrated work is existing to make them better known and studied; for the print by Lindemann, after the drawing by A. Maria Werner, although exact and of good dimensions, is not sufficient; besides it is very rare.

Little space remains to speak of the six-feet high obelisk, called "Obeliscus Augustalis." Not fewer than 240 intaglios and cameos, cut by Dinglinger and Hübner, adorn this column. At the foot of this obelisk the profile of Augustus III. is placed, painted in monochrome enamel, which passes for the best likeness of that king. Round the base a number of figures, representatives of all nations, are gathered; but there are also some sitting and sleeping soldiers, which were intended to belong to a composition of the Resurrection of Christ. Although this elaborate product of Dinglinger's skill leaves the spectator rather indifferent, nevertheless there are in close connection with it some very interesting objects, of which one of the most elegant vessels is given in the accompanying woodcut; the original is made of chalcedony, set with rubies, mounted in enamelled gold.

A strange illustration of the myth of Diana and Actæon is one of Dinglinger's best performances: it is in the form of an antique lamp, but is called 'The Bath of Diana.' The goddess of chastity, sitting beneath a small but rich baldachin, on the edges of a chalcedony tazza, is accompanied by Cupid, who seems to intercede for the unhappy Actæon, and by one of her favourite dogs; the tazza rests upon the antlers of a stag, whose head is cruelly lacerated by two hounds. Outside the tazza are the two portraits of the Countesses Königsmark and Cosel; the size of this lamp measures sixteen inches in height and five in breadth. Of such costly cups there are two others here; they are exceedingly rich in brilliants and pearls. Both were executed as glorifications of the strength of Augustus II., and Hercules plays a great part.

These monuments, not unlike the "tabernacles" of the Catholics, are not without interest; they represent, according to Dinglinger's own description, human pleasure from the beginning of life to its end; they are all three of Dinglinger's invention, but rather too fantastic to be satisfactory. The largest of the three may have been used as a table-ornament, and is by far the richest. Each of these compositions has in the centre a mythological subject; the figures forming it, which in the smaller ones are laid on agate ground, are in the larger one, representing a triumph of Bacchus, cut out of the same stone. At the foot are the customary *chiffres* and the arms of Poland and Saxony, painted in enamel; the whole is magnificent, but overdone.

We now take leave of the reader with the request that the shortcomings of the writer may meet with indulgence, considering the difficulty of being obliged to use so many foreign technical terms for which the English language does not possess expressions. We trust that the description may arouse in many of our readers a desire to go and examine personally these wonders of jewellery, &c., of which the illustrations given in this series of papers form a comparatively inadequate conception. Certainly the collection has many objects which suggest new and beautiful creations.*

* The value of these presents amounted, at Tavernier's visit, to thirty million francs.

* I may perhaps be permitted to add that many choice specimens have been given in colour and gold in my work entitled "The Green Vaults at Dresden." Dresden and London, 1862.—L. G.

MEMORIAL FOUNTAIN, BOMBAY.

NEARLY twenty years ago the Coalbrookdale Company received a commission from the Chilian Government for a fountain, to be placed in the great square of the City of Concepcion, in that Rupublic. The work was executed at a cost, as we have heard, of £5,000, and was placed in the International Exhibition of 1862, when a prize was awarded to it. Among those whose attention had been attracted by the fountain was Judge Manockjee Cursetjee, a Parsee gentleman of Bombay, who, desirous of paying a filial tribute to the memory of his father, Cursetjee Manockjee, had a duplicate of the work cast, and erected in one of the most picturesque quadrants in Bombay, where it serves the double purpose of a fountain and a public light. It consists of an elegant Corinthian column, surmounted by a richly-decorated capital, the abacus of which supports a plinth whereon stands a statue of the deceased gentleman, executed by Mr. John Bell. In the original fountain a statue of Ceres crowns the column; and in the decorative details are some introductions appropriate to Chili, for which others are substituted in the Bombay duplicate. The work, as our engraving shows, forms a fine ornamental as well as useful object where it stands. we have no space to describe it minutely, even were it necessary, which it is not; but a few lines are due to the two gentlemen whose names are associated with this Fountain.

Cursetjee Manockjee, who died in 1845, at the advanced age of eighty-two years, was one of the most notable men of his time in Bombay, both Europeans and natives holding him in high estimation. By the Parsee community he was regarded as their patriarch, having for many years held a very prominent position in their Punchyat, a tribunal for the internal government of the body. His great grandfather was one of the few who went from Surat to settle in Bombay when the island was transferred from the Portuguese government to our own. Even in the next generation there were scarcely a dozen people who had any knowledge of the English language; Cursetjee Manockjee, however, was one of the fortunate few who had acquired it, and he began life as an English writer with Mr. Andrew Ramsay, then in charge of the financial department of Government, and subsequently Governor of Bombay. On the retirement of the latter, Cursetjee Manockjee, his *protégé*, as he was always considered in the Presidency, turned his attention to mercantile pursuits, became a large shipowner, and opened up a trade with Arabia and Bengal: he was also entrusted by the Government with some of their important army and navy contracts. His later days were much occupied in the work of improving the

domestic customs and habits of the Parsees. The death of this gentleman caused universal regret in Bombay: a local journal, alluding to it, wrote:—"He was the poor man's father and the rich man's friend; invariably respected by both. His loss is a public one, and the blank it leaves cannot be filled up."

Judge Manockjee Cursetjee, whose filial affection has caused



Memorial Fountain, Bombay.

this memorial to be raised, is the youngest son of his late father, and is well known in the Presidency for his love of English literature, for his travels in Europe, as he is also for his great efforts in the cause of education and reform among the natives of India, and particularly among the female population; and so far he follows worthily the footsteps of his father.

SOCIETY OF PAINTERS IN WATER-COLOURS.

THE first impression, after a fairly-careful saunter round the walls of this gallery, is that the Summer Exhibition suffers somewhat from the fact of its having been preceded by that of the Winter. After repeated visits this first impression is but confirmed; and the conclusion forced upon us is, that the strain of a double appeal to the public within the twelve months is more than artists ought to be called upon to bear. Art, however, like politics, must submit itself to the exigencies of the time, whether those exigencies arise from within or from without; but if, in consequence, symptoms of the langour arising from overwork catch the eye here and there, let us give due weight to the conditions under which the artist has too often of necessity to labour. Our readers must not conclude from these remarks that the present gathering is beneath the level of the Society; we would rather be understood to imply, considering the distinguished reputation of many of its members, that, had that level been surpassed, there would have been ground for extra satisfaction, but none for surprise.

The exhibition consists of two hundred and seventy-nine drawings, and the artists represented are in number sixty-four. Following the catalogue, the first drawing that arrests attention is one by H. Stacy Marks, A.R.A., representing two bald-headed birds of the stork order; he calls them 'Darby and Joan' (5); and a couple of a rarer kind and of more brilliant plumage, a little farther on, he names with equal felicity, 'Edwin and Angelina' (49). The accuracy of the drawing of these birds would delight a naturalist, and yet the treatment of them is as perfectly pictorial as their names are quaint and appropriate. E. J. Pinwell, one of the pillars of the Society, is scarcely so fully represented this year as we should like to see him; and yet, considering how much out of health he has lately been, we are rejoiced to see him represented at all. 'Sweet Melancholy' (8), an auburn-haired girl of generous contour, attired in pale green and yellow, with a wreath of ivy hanging from her arm, and holding in her hand a small blue vase, is larger in scale than is usual with Mr. Pinwell, and for this very reason, no doubt, fails to convey to our mind the entire satisfaction we generally feel with his work. For wealth and warmth of colour it is all that could be wished; but he scarcely succeeds in expressing the sentiment of "sweet melancholy." He is much more himself in No. 278, in which he represents a young married couple sulking with each other as they walk across a sheep-dotted meadow, illustrative of the couplet—

> "We fell out, my wife and I,
> Oh! we fell out, I know not why."

Or, if we would see this artist at his best, so far as the rendering of touching episode is concerned, we would point to 'The old Clock' (221), explanatory of some verses by Mr. Tom Taylor. What we see is an old lady, holding steadily in its place the chair on which her goodman stands while he puts his adjusting hand to the clock. The interior is a humble one, but it is, as we see, hallowed by love; and, although the incident represented be trifling, it is painted with such absolute sympathy that we award it, "almost at the very first blush," our warmest admiration. It is in the tender solicitude of the wife, and in the exquisite sense of touch manifested in the trembling hand of the old man as it approaches cautiously the hands of the clock, that this sympathy on the part of the artist is shown. In writing of Mr. Pinwell, one naturally reverts to Mr. Frederick Walker; the similarity of their styles warranting the coupling of their names. The latter has only one small picture in the present exhibition, but the figures, tiny though they are, are grouped so skilfully and painted with so consummate a touch that they grow into life-size as we gaze. The title is 'The Old Gate' (244). The steps at the foot of it are in part occupied by some peasant children, and a stalwart navvy stalks past with his shovel across his shoulder, and turns his head in a casual way towards the old lady who is about to descend.

Mr. E. A. Goodall has been very successful in realising for us the 'Remains of the Causeway which originally extended from the Nile to the Libyan Hills; described by Herodotus as a work more wonderful than the Pyramids' (13). Some cattle and sheep are being driven homewards through the subsiding pools of the Nile and the openings of the colossal ruins on which the pyramids look down. 'Wayfarers' (17), by F. W. Topham, are a tired soldier, his wife, and child. He has thrown himself down by the roadside to solace himself with a pipe, while the bearer of the burden, as Mr. Boughton would call her, stands with her baby near him. More in the idyllic manner of the artist is his 'Welsh Stream' (142), in which we see a boy stooping over the rocky bank, while a little brother hands a drink to the sister who sits higher up. We need not stop to characterise the work of such artists as Mr. Topham, Mr. Danby, Mr. Frederick Tayler, Mr. Charles Davidson, Mr. Arthur Glennie, or Mr. Carl Haag; their merits are well known and have long been heartily recognised. We would rather glance at a few of the drawings of some of the associates; but before doing so would call attention to the glowing picture by Collingwood Smith, representing 'Sunrise on the Adriatic, from the Lido, Venice' (169), and which he further calls a 'Reminiscence of Guido Reni.' This reminiscence is expressed by throwing the rosy clouds into the faintly-recognisable form of Guido Reni's famous picture of 'Aurora;' and although it is often dangerous to tamper with such conceits, the artist has in the present instance, we think, fairly obviated objection by his success. Then, near this, hangs Mr. Samuel Read's magnificent interior of the 'Church of Notre Dame de Brou' (176), with the tombs of Margaret of Austria, Philibert de Beau, Duke of Savoy, and Margaret of Bourbon in the immediate foreground. The President, Sir John Gilbert, to whom no number of exhibitions could possibly come amiss, and whose invention seems as fresh as his pencil is untiring, does himself perfect justice by his representation of 'Francis I., the Queen of Navarre, Madame d'Estampes, and the Cardinal of Lorraine in the Workshop of Benvenuto Cellini' (116); and, perhaps, ampler still in his cavalcade (229), winding through an old forest, "with ruffling banners that do brave the sky." Alfred W. Hunt's 'When Summer days are Fine' (57), showing a bosky dell with many varying tints of fresh leafage, is remarkable for its nice tone and for the charming way in which he makes the air palpitate, as it were, with the summer-heat. Some critics of universally recognised position assert, and we think rightly, that this is the truest bit of nature Mr. Hunt ever accomplished. Birket Foster, in his crockery woman offering her wares at a cottage-door (102), and his 'Fish Stall at Venice' (109), surpasses himself, if that were possible; and, bearing in mind that Samuel Palmer and Edward Duncan have both been ill during the winter, we are rejoiced to see that sickness has left no perceptible trace in their works.

Among the Associates we would point to the many drawings of Albert Goodwin, especially to his 'Dartmoor' (40) and his 'Eastward of Eden' (62), as showing the artist's capacity for entering into different moods from those the public generally associate with his name. 'Hide' (175) and 'An old Letter' (243), by Frederick J. Shields, are both of them worthy of the artist's reputation; and as much may be fairly said of the spirited life-sized head of 'Nessus' (214), by Frederick Smallfield. 'Primroses' (95), by T. R. Lamont, showing a peasant girl placing the sweet flowers in the breast of a stalwart young hedger and ditcher, is remarkable for conscientious modelling and manly work altogether. The most pleasing of Alma-Tadema's three remarkable contributions is the one he calls 'Fishing' (266), representing a girl mantled in subdued green watching by the marble pillars of a bridge, through the arch of which we catch a glimpse of a classic landscape—the float drifting slowly from the rod—which, like her reclining pillow, lies at her feet. Near this hangs J. D. Watson's two lovers

'In the Wood' (269); 'On the Coast of Somerset' (279), by George P. Boyce; 'A Happy Moment' (277), by Margaret Gillies; and 'Burnham Beeches' (271), by W. Evans, of Eton; all of which deserve the best attention of the visitor.

Walter Duncan has sent half-a-dozen excellent drawings, of which the best, perhaps, represents the mediæval game of 'Hoodman's Blind' (31), which has come down to us under the name of "blindman's buff." Francis Powell, another Associate, is fitly represented by 'Loch Corruisk, Isle of Skye' (64), a truthfully-felt and powerfully-rendered landscape. H. Clarence Whaite seems to have been equally impressed with the grandeur of mountain-scenery in his 'Snow in Harvest' (181), in which we see the poor peasants hastening to preserve their few scanty sheaves from the effects of the snow, which already mantles in white the heads and shoulders of the mountains, imparting to them that cold, stark, threatening look which they always assume when clothed for the first time in their winter attire. We would call attention also to Clara Montalba's 'La Salute, Venice,' and to R. W. Macbeth's 'Winter's Walk' (81). Those Associates, however, who will attract most attention are Edward Radford, Edward F. Brewtnall, and Mrs. Helen Allingham, for this among other reasons, that they have but just been elected to the honours of associateship. The first sends 'Blague' (211), a red-trousered French soldier talking, we presume, idle compliments, between the whiffs of his pipe, to a handsome French peasant-girl; and 'Weary' (236), a young mother of lowly degree leaning back in her chair, with the white seam at which she has been working lying in her lap, while baby sleeps under the patchwork-coverlet of the truckle-bed. Clearness, brightness, careful drawing and modelling, and most patient attention to detail, are the characteristics of Mr. Radford; while Mr. Brewtnall is looser in manner, but not on that account less broad or effective. See his 'Treasure Trove' (39), a southern seaside-urchin holding up to two lovers a pearl necklace as they saunter along the beach; 'The Little Mermaid' (78), swimming towards the shore with the handsome prince; 'The Bailiff's Daughter of Islington' (107); and especially the Rembrandtish-looking 'Alchemist' (233), which hangs on the second screen. The only contribution of Mrs. H. Allingham—better known to our readers, perhaps, as Miss Paterson, under which name she became one of the most famous of our illustrators and workers upon wood—is 'Young Customers' (261), a couple of tiny little girls in pink dresses and blue shoes, on a visit to an old lady who combines in her store sweets with toys, in order to make certain purchases for their doll. They are seated in front of the counter, and one of them tries a small iron on the edge of her own frock, while the other, who has charge of the doll, contemplates the operation with quite a matronly interest. The old lady and all her belongings are admirably given, and the little heroines themselves, considering that there is a total absence of caricature, are as charmingly quaint and natural as anything the famous German delineator of childlife ever accomplished. Mrs. Allingham certainly holds her own, and will add, no doubt, lustre to the Society.

SUSANNAH.

ENGRAVED BY T. W. HUNT, FROM THE STATUE BY G. B. LOMBARDI IN THE POSSESSION OF F. DIXON HARTLAND, ESQ.

AMONG the works of the old painters, and occasionally, though rarely, among those of modern times, the story of the wife of Joachim, the Babylonian, has been made the subject of a picture; for example, a few years since we published in our Journal an engraving of 'Susannah,' from a very beautiful and striking picture by Mr. J. R. Herbert, R.A. We cannot, however, call to mind a sculptural representation of the heroine of the Jewish apocryphal narrative, till Signor Lombardi's came before us. The sculptor belongs to the Roman school; he contributed three works to the International Exhibition of 1862: these were 'Innocence,' a sitting figure, in marble; 'A Boy Sleeping among Flowers;' and 'A Sleeping Boy covered with a veil'—works that attracted deserved attention at the time. But, so far as our recollection serves at this distance of time, the figure here engraved surpasses in grace of form and beauty of modelling that of the 'Innocence,' with which alone it can be compared. The only objection that might be taken to it is, that the figure is too slight and delicate for the Hebrew women of old, as they have generally been represented in works of Art; she is quite *petite*, even her features are indicative of such a characteristic. The expression of the face, her attitude, and movement suggest the idea that the sculptor intended to represent her as startled by some noise just as she is about to step into the water. Signor Lombardi has succeeded in his 'Susannah' in producing a very elegant statue, though it may not show much originality of invention.

THE INSTITUTE OF PAINTERS IN WATER-COLOURS.

A FRESH and vigorous life has been infused into the younger of our two water-colour societies ever since it assumed, a few years ago, the name of "Institute." It was the first to open its doors to distinguished foreign artists, and among its honorary members will be found the names of Rosa Bonheur, Henriette Browne, M. Madou, Jozef Israels, and Louis Gallait. Nor is it slow to perceive the dawn of native talent; and many an artist, high now in professional honours, first matriculated at the Institute. This is the forty-first annual exhibition of the Institute, and, if we may judge from the drawings now hung, there is vitality enough in it to last as long as the country holds its commercial pre-eminence among the nations.

The first picture of the two hundred and fifty-two forming the exhibition which arrests the eye on turning to the left as we enter, is V. W. Bromley's 'Big Chief's Toilet' (3). We are before an Indian encampment in North America, and the "Big Chief" reclines lazily on the ground, in front of his tent, smoking leisurely the pipe of peace, while a young squaw sits behind him and plaits his hair. The scene fascinates us with its savagery; and, if one might judge from the broad, vigorous brushwork of the artist, he too must have yielded to the charm. How suggestive a contrast to this do we find in F. J. Skill's 'Yellow Tiber' (1). Graceful trees adorn the hither side, while, beyond the sacred river, St. Angelo and St. Paul's loom up grandly in the rich warm glow of evening. This artist gives us also a morning effect on a broad terrace, 'On the Pincian' (48), which, in the treatment of the scattered figures and of light and shade, reminds us strongly of Heilbuth, who was the



SUSANNAH.

ENGRAVED BY T.W. HUNT. FROM THE STATUE BY G.B. LOMBARDI.

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first to introduce such kind of composition. This adoption of a double manner is not peculiar to Mr. Skill. Charles J. Staniland, one of the new Associates, shows a disposition to use it; for one would scarcely suppose, at first glance at least, that the girl crossing timidly the wooden bridge leading to the house overgrown with creepers and almost absorbed by the surrounding vegetation, and which, rumour says, is "Haunted" (18), is by the same hand that painted the row of peasant-emigrants in 'The Last Day in Old England' (182). J. C. Reed is satisfied with one style and manner; and of the half-dozen pictures he sends in we are most inclined to admire his 'Slopes of Cader Idris '(4); but it hangs low and is apt to be passed over. John Absolon contributes a dozen varied subjects, but in none of them will his old charm of brightness and joyousness show more pleasingly than in his 'Peat Bog, Capel Arthog, North Wales' (9), to which comely young Welsh girls with their hats and peat-baskets lend life and movement. In a similarly cheerful vein Guido Bach lets us look in upon the mysteries of a 'Roman Laundry' (21), where we see four hearty girls very busy at work. These figures are full of action, and the picture grows in interest the longer it is looked at. There is health also, and "go" in his 'Devonshire Lass' (27), a little farther on; one is quite refreshed by looking at such unconventional models.

E. M. Wimperis, lately made a full member, is another of those artists who can vary his style at will. 'A Breezy Day' (28), suggests David Cox at once; but his 'Llyn Idwal' (87), that startles us by the fearfully abrupt way in which a whole mountain-side of rock slopes down to a black Tartarus-looking lake, is no doubt all Mr. Wimperis's own. We wish Mr. James Hardy, who paints so well, were occasionally as independent. His dogs 'Left in Charge' (15), are as perfectly in the manner of Mr. Frederick Tayler as they possibly can be.

For middle distances, leading on sometimes to far-reaching horizons, Mr. James Orrock is *facile princeps*. See his 'Cramond Island, Frith of Forth' (20); 'Carting Peat on Cardross Moss' (143); and 'Rough Water off Arran' (34). Not but what Mr. Orrock can put in a vigorous foreground occasionally, as in 'Carting Peat' for instance; our meaning is simply that he excels in painting distances, as H. G. Hine has no competitor in painting, say, the 'Downs of Dorsetshire' (35) where it is all in a manner foreground. This picture, by the way, has a soporific tendency on one: the very sheep that nibble the short sweet grass look sleepy, and a velvety sense creeps over the whole. To get rid of our drowsiness we have only to step across the room and look at a similar hollow he has painted for us 'Near Lewes' (171). All is as softly carpeted here as in the former picture; but on the sloping crest of the hill we behold a windmill, when we at once wake up and feel that the breath of the downs has fanned our cheek.

Mr. John Mogford has thrown rather too golden a glow over 'King Arthur's Castle, Tintagel' (24), as James D. Linton in his 'Appeal' (32), is too abrupt in his transitions from light to dark. One scarcely sees why the shadows should be so very palpable. There is fine work in the picture, however, and, with all its drawbacks, it is one of the strongest figure-subjects in the room. William Small has sent only one drawing, but then it is a good one, and shows that he has been thoroughly in sympathy with his models when he painted them. He calls it 'Market Folk—West of Ireland' (38). These consist of a man, an old woman, and a young girl, and we suppose we must include the donkey the man is driving. The first smiles as he exchanges greetings with the young healthy lass that comes tripping barefooted through the splashy moorland, carrying her shoes in her hand as similar folks in Scotland do on like occasions. The old woman also looks pleased; and one can plainly see from the cheery chat and the banter, that the remaining piece of the road will prove, to them at least, short. H. B. Roberts, too, is an artist by no means destitute of humour. The expression on the face of the peasant who, on entering his home, finds the hand of his little girl deep in his coat pocket, 'Searching for a promised Reward' (10), which he, sly man, carries on the other side of him all the while, is excellent, and only surpassed by that of the boy who sits on a bench and smiles ominously, as he plucks a duck, at the prying curiosity which could prompt the live ones into such 'Dangerous Quarters' (43).

Of the dozen and odd drawings sent in by J. H. Mole, we prefer that of 'Harlech Castle, North Wales' (45) in which a girl and boy on the seashore look out to the rainbow which partly reveals itself through the mist. Harry Johnson is varied in his subjects, and takes us from a 'Highland Stream' (50), to the 'Acropolis of Athens' (149), and manages to be equally at home in both regions. Of the two drawings, however, we prefer the former. Edward Hargitt's 'Highland Stance' (54), with Highland cattle in the marshy foreground, backed by the sudden upspringing of a hill, which presently loses itself in mist, is one of the telling pictures of the exhibition; and he seems to devote himself as heartily and as successfully to this class of subject as E. G. Warren to the delineation of the stately oaks and beeches of old England; see the latter's 'Two Porters, Welbeck, near Sherwood,' famous oaks (94); and, for something out of his usual class of subject, 'The Valley of the Wharfe, Yorkshire' (184), in which we look across a splendid stretch of well-wooded country. John Wolf justifies amply his high reputation for animal painting by the picture he calls 'Inquisitive Neighbours' (65); a wood-pigeon, while sitting on her eggs, is disturbed by the appearance of two impudent little squirrels, and rises wrathfully at the intrusion. The painting of the plumage of the ruffled bird is consummate of its kind. Close by hangs William Wyld's 'Grand Canal, Venice' (67), a drawing in quite another key, and manipulated on other principles. The picture, when looked into, is found to be perfectly harmonious in all its parts, and the colours well felt throughout. And if to Mr. Wyld we would attribute a feeling for colour, to E. F. Fahey we would ascribe a very charming sense of tone: the portraits of the lady called 'Sweet and Fair' (56), and of her whom the artist has named 'My Love is an Olden Story' (127), bear out our remark.

And this recalls us to the fact that there are in the Institute lady-contributors, and that two of the last new Associates are Miss Marian Chase and Miss Mary L. Gow. The foxgloves, harebells, and ferns in 'Summer-time' (142)—only equalled in masterly handling by J. M. Jopling's 'White Azaleas' (136), or by the 'Dark Roses' (101) of Mrs. Harrison—fully warranted the election of Miss Chase; and 'Enid's Wedding Morning' (117) speaks in no dubious tones for Miss Gow. We would call attention also to the flower painting of Mrs. H. C. Coleman-Angell and of Mrs. W. Duffield; the 'Cabbage Roses and Sweet Peas' (215) of the latter is an admirable drawing. See also the 'Spring Flowers' (247) of Mrs. M. Margetts, and the Scotch and Italian scenes of Mrs. W. Oliver. But among the lady-artists the one that will, no doubt, attract most attention is Miss Elizabeth Thompson; and those who admire her works—and their name is legion—will find on the second screen a very effective study of a 'Trooper of the Scots Greys' (243) trotting across a moor. On the same screen are one of Edwin Hayes' remarkably truthful seapieces, 'Lugger and Cutter in a Stiff Breeze' (20), 'Lost in the Wood' (236) by Robert Carrick, and above all, 'Sleepers' (231), a cat on one chair, and an old woman on another, both comfortably asleep. The manner in which, with comparatively slight means, this artist rounds his figures into bodily form and life, and brings them out palpably from the semi-darkness in which they generally have their being, is the special glory of Jozef Israels, and the envy of many artists. On the opposite screen the visitor will find Hubert Herkomer's 'German Woodcutters' (222). The school followed here is the Walker-Pinwell, and a better illustration of its merits could scarcely be placed before us. With such able work in our eye as is manifest in 'The Good Captain' (202) by J. A. Houston, 'Kitty' (194) by E. H. Corbould, and 'At the Well' (197) by W. Lucas, we are nevertheless inclined to place Mr. Herkomer's drawing of the 'Woodcutters,' if not in the first place, at all events in the first row. Louis Haghe, the worthy President, has sent half-a-dozen magnificent drawings, not the least meritorious of which is 'Cloister of the Convent of St. Jerome at Belem, Portugal' (96). The level of excellence is fairly maintained throughout, and the amateur and Art-lover will find as much instruction here as anywhere.

THE ROYAL ACADEMY EXHIBITION.

THE saying may be trite, but it is also true, that whatever a nation regards as its best *is* its best; and, if our attainments in Art are to be measured, it is by what the Royal Academy of England has to show that we must be content to stand or fall. It would serve little purpose to compare the individual masters of to-day with those of a century ago: we have ground enough for satisfaction in the conviction that æsthetic tastes and art-accomplishments generally are spread over a far wider field, and belong to a much more numerous and diversified class than ever entered into the dreams of Gainsborough or Reynolds. If since their day we have multiplied our population by three, that portion of our citizens coming under the influence of art-culture will have to be multiplied by ten; and if, with all our progress, we can barely match the giants of the olden time, let us not forget that, in intellectual stature, the people generally stand a head and shoulders taller than did their great-grandfathers.

In the march and progress of Art, then, we would regard the Royal Academy Exhibitions as a temporary halt, during which our forces are marshalled and inspected, their strength and capacity gauged, and their precise whereabouts carefully ascertained and noted. To do all this conscientiously has been a duty gladly performed by this Journal over a long series of years. At first few gave heed to our report; but, by-and-by, we had the satisfaction of seeing an art-public grow up around us, and presently the daily press took upon itself those functions so long peculiar to ourselves; and, we are proud to say, has ever since performed them with an intelligence and a thoroughness in perfect keeping with the requirements of the time. If, therefore, we do not enter into detailed criticism, but confine ourselves to indicating, with a remark here and a word or two of description there, the more prominent pictures of the exhibition, our readers will understand that we are simply satisfied with the manner our daily and weekly contemporaries observe a custom which we were the first effectually to introduce.

Premising that the works exhibited amount to 1,408, which, being fewer in number by 216 than were shown last year, would account for many of the sore hearts which rejected pictures have brought their authors this season; that this total is made up of 808 oil paintings, 195 water-colour drawings, 172 works in sculpture, and 233 crayons, miniatures, architectural designs, and engravings; and further, that the excellence attained is a bare average as compared with the exhibitions of the last lustre, we enter Gallery No. I.

We have not long to look round before discovering we are in presence of some of the leading artists of our time, and that, consequently, the keynote of the whole exhibition is here struck. In the place of honour, on the left, we have the famous 'Sculpture Gallery' (26), of ALMA-TADEMA, which brought him such honour in the Paris *Salon* last year. Since then the picture has, we believe, been considerably touched on by the artist; and, as we see it now, it is, for effect of pure light, technical achievement in all manner of surface and texture, the most remarkable figure composition perhaps in the exhibition. The artist exhibits like dexterity in the treatment of the Roman lady in the Lecture-room, who, in dark blue tunic and light blue underdress, lolls on a yellow pillow, and feeds her 'Water Pets' (902), which swim about in the marble fish-tank sunk in the floor before her. Opposite the 'Sculpture Gallery' hangs the canvas on which J. E. MILLAIS, R.A., shows us 'The Fringe of the Moor' (74). A broomy braeside with straggling cattle, a rough wooden fence running downwards to the right, and an equally primitive stone dyke running deviously upwards on the same side, a hollow between us and the hills of heathery purple lying in the distance, are the materials out of which Mr. Millais has created a landscape that, to give it the highest possible praise, rivals his 'Chill October.' It has been objected by those skilled in meteorology that, considering the dash of vapour-cloud immediately overhead, the bright blue of his sky ought to have been placed nearer the horizon. Chromatic necessities would, in such a case, no doubt, outweigh in the mind of an artist whatever of atmospheric law a scientific man might bring against him. Mr. Millais has, in Gallery No. III. (265), another landscape in which he has attempted, not unsuccessfully, to express something of sentiment. It represents an "aged dial-stone" in the midst of a ruined garden. The place is choked with rank weeds and brushwood, and the eye finds relief in roaming over the "haugh" to the silvery streak of the river beyond, and to the wooded hills which look down upon it from the distance. But Mr. Millais, as we know, is also a distinguished figure-painter, and above all a limner. In the former capacity 'The Crown of Love' (214), a gallant knight bearing his lady love up a mountain in fulfilment of some chivalric freak, is scarcely, in spite of all its brilliant colouring, a fair measure of his powers. He shines in the present exhibition much more brilliantly in portraiture; and, much as we like the two sweet little daughters (289 and 293) of Mr. Evans Lees, we are inclined to think that he has thrown all his power and not a little of his carefulness into the portrait of 'Miss Eveleen Tennant' (222). A brown-eyed, rosy-faced, young lady, stands before us with a basket of ferns in her gloved hands. Her dress is a red striped one of wonderful brilliancy, round her neck hang bright blue beads, and on her head sits jauntily a black-plumed hat. For a background there is a thick boscage of dark green, and the result of the whole is one of the most daringly-triumphant displays of colour in the whole exhibition.

Returning to Gallery I., we find W. W. OULESS, the disciple of Mr. Millais, asserting himself with an emphasis that will not be gainsaid in his portrait of 'H. S. Marks, Esq., A.R.A.' (29). All this artist's portraits—and they are six in number—are characterised by a rare vigour, and if he would steer clear of the tendency to emphasise too much, there is no height in his particular walk to which he might not attain. Coming to work of a more subdued, but not of a less earnest or artistic kind, we would speak of G. A. STOREY'S portrait of 'Mrs. Finch' (24) as simply charming; a remark which applies also to J. ARCHER'S 'Lady with a Moorish Shawl' (5); and we think Miss S. RIBBING—a name new to us, by the way—has not only been happy, but completely successful, in her life-sized group of 'Madame Lind-Goldschmidt and daughter' (46). 'A Portrait' (70), by W. Q. ORCHARDSON, A., is, of course, good; but a better by the same master will be found in No. 559, in Gallery No. VII. R. LEHMANN is happy in often having distinguished men for sitters, and this season he has been honoured by no less a personage than Robert Browning. The poet's hand is on his hip, and his noble face is three quarters towards us. With such a head and face a man could scarcely fail; but Mr. Lehmann has not only not failed, he has succeeded, and that in the most unmistakable manner. 'Baron de Reuter' (407), though scarcely equal to the last, is nevertheless a very recognisable portrait; and his tambourine girl resting 'After the Dance' (247) is as good in colour and texture as anything we have seen from the hand of Mr. Lehmann for several years.

Returning to landscapes, we find in the 'Storm and Sunshine' (27) of J. C. ADAMS a picture of considerable promise; and if its author would try and get rid of his tendency to the Linnell school, and strike out his own path, there is little doubt of his being able to make his mark. A painter who has largely influenced English practice is FREDERICK WALKER, and we regret to say that his only contribution this season to the Academy is 'The Right of Way' (25). A very little boy and his mother, who is carrying a basket of eggs, have come a near way across a rich meadow gleaming with buttercups. As they follow the footpath, a ewe and her lamb stare in the usual sheepish way at the little fellow, and he, believing that they breathe forth

threatenings and slaughter against him, screams out, while the mother rushes to the rescue and throws her disengaged arm round the boy to reassure him. The little black puppy, having shared the alarm of its young master, still gazes, at a respectful distance, doubtingly at the terrible cause of all this hubbub. Like 'The Fringe of the Moor,' this landscape possesses the quality of verisimilitude, and there is in it a tender grace of treatment in the middle distance and in the cloud-management, which marks everything which comes from the hand of this gifted artist. A similar suavity of manner, and touch of human sympathy and grace, belong to the works of P. R. MORRIS and G. H. Boughton; and if we refer to 'The Widow's Harvest' (37) of the former, we see at once how completely his heart goes out to the poor woman and her three children, who are in the act of departing from the little field of cut corn, where they have been at work all day setting the sheaves, the finishing touches to which they have left to the boy. And life even to them is neither still nor silent after all, for their collie at the open gate looks and pricks his ears at the geese in the road, who cackle as they run. The children will presently see this, and they will laugh as they turn to their mother, and she will sanction their glee with a smile. Then, in Mr. BOUGHTON'S 'Bearers of the Burden' (101), we see the three poor women trudging along the wet road after that poor autocratic navvy and his familiar friend, the bulldog that trots at his side; but we feel that these things will not last for ever, and that the very fact of Mr. Boughton having handled such a theme is tantamount to a true prophecy that such sights will soon cease to blight the beauty of English landscape. There is not so much implied sentiment in the works of J. C. HOOK, R.A. The seaweed on the rocks, the breeze and the sea, are enough for him; and as long as these are within ready reach of his five senses, he is satisfied. And yet 'Hearts of Oak' (47), in which we see that black-bearded, blue-guernseyed Kincardineshire fisher shaping a toy-boat for his little boy, in presence of his interested wife, and the baby that lies across her lap, all beneath a Titanic needle of a rock, is far from being destitute of sentiment; and as for those considering cows that come up to the reverend raven that preaches 'Wise Saws' (256) to them from the rail, one might write a whole body of divinity about them; or, at all events, a tolerably complete history of the leading creeds. This artist's 'Samphire Gatherer' (439), and his 'Land of Cuyp' (308), are his other landscapes; and the latter is perhaps as full of local fact as regards both colour and character as any picture he ever painted. Sea-lovers as ardent as Mr. Hook himself will be found in such men as C. HUNTER ('Hours of Rest,' 30) and H. MACALLUM ('Setting the Storm Jib,' 13); and if we do not say all about these pictures which they deserve, it is simply because we must hurry on to others. PETER GRAHAM has as much love for a wet moor and a misty hillside as the gentlemen just named entertain for the ocean and its belongings. See his 'Highland Pasturage' (49), and 'Crossing the Moor' (81), which is apparently a repetition of the former on a large scale.

B. RIVIERE'S 'War Time' (89), an elderly shepherd with a newspaper under his arm, looking over a stone-wall in winter-time, and wistfully pondering the death of his son, the news of which he is just supposed to have read in the papers, is a little dry, perhaps, and yet it is wonderfully conscientious; while his grand portrait, 'C. Mansel Lewis, Esq.,' standing with his favourite mare and dogs by the seashore, is one of the most manfully-painted works to which the artist ever addressed himself. 'Pour les pauvres' (4), two lusty nuns receiving a gift of bread from a housemaid, and placing the same in a sack lying on the sledge they will presently have to drag through the snow, is from the pencil of W. F. YEAMES, A., and is quite equal to his reputation. Before leaving Gallery No. I. we would call attention to J. T. PEELE'S 'Girl and Goldfinch' (1), MISS TOVEY'S 'Mrs. Llewellyn' (12), 'The Bunch of Lilacs' (48), by J. TISSOT, 'Building Houses on the Sand' (61), by E. HUME, 'Old Neighbours' (63) speaking over a wall, by C. GREEN, a 'Modern Cinderella' (64), by MRS. JOPLING, 'Fugitives from Culloden' (71), by J. A. HOUSTON, 'Gainsborough's Lane' (73), by E. EDWARDS, 'The Old Pedlar' (82), by JOHN FAED, 'Alma and her Pet Kitten' (86), by R. LEHMANN, and 'Loot—1797' (88), by A. C. GOW. If we have not been able to characterise these pictures it is, we repeat, because the exigencies of space are beyond our control.

Entering Gallery No. II. we find much to call forth our admiration. First, there is the ideal landscape of P. F. POOLE, R.A., which faces us, and which he calls 'Ezekiel's Vision' (129). The passage runs thus: "And I looked, and, behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness *was* about it, and out of the midst thereof as the colour of amber . . . *came* the likeness of four living creatures." Mr. Poole has given vent to his imagination and produced a fine work, as he has also in his 'Entrance to the Cave of Mammon' (261), in illustration of the descriptive lines in Spenser's "Faerie Queene." Then, in contradistinction to such work, we have the world of reality as bodied forth for us by VAL. C. PRINSEP, whose 'Minuet' (125), is certainly one of the most graceful works in drawing and most harmonious in colour he ever put upon canvas. 'The Barber's Prodigy' (107), by J. B. BURGESS, in which the drawings of a modest little boy are being shown by the barber to the Curé and his friends, to the slight discomfort of the sturdy postilion, who in the excitement has been left only half-shaved, is an admirable character-picture, and worthy to rank with the 'Three Jolly Postboys' (166), of H. S. MARKS, A. Another artist of unctious humour is J. E. HODGSON, whose 'Barber's Shop in Tunis' (141) well deserves examination. From the man on whose head the cooling water drips by the cunning device of the barber, to the story teller on the other side of the shop and his appreciative listeners, everything is perfectly Oriental and in keeping. W. Q. ORCHARDSON, A., has an interesting picture in this room which he calls 'Too Good to be True' (153); it represents a keeper of a fruitstall offering an orange to a timid little boy, who only seeks to hide his confusion by clinging to his sister. The picture is remarkable for the detailed and faithful manner in which the various fruits and vegetables are painted, feats of dexterity in which MR. BIRKET FOSTER has frequently excelled. This latter artist rather abandons his usual style in his 'Evening' (159), in which we behold a labourer walking with baby in his arms along the mill-stream that runs through the village; while the glad mother, whose gown is clutched by the little one trotting after her, tries to entice baby over its father's shoulder. Equally removed from his ordinary manner and subject, but no less charming on that account, is his view 'On the River Mole' (123). A lazy shepherd lies on the bank, supine, with his hat on his face to shield it from the sun: ducks alone disturb the stillness of the water, and well-fed cattle silently chew the cud on the wood-shaded bank beyond. As a contrast to this, we have the 'Sunshine and Shower' (151) of A. DE BREANSKI; the 'Shearing Time' (165) of T. GRAHAM, in which we behold two stout lasses who would have delighted the heart of Robert Burns had he seen them in a harvest-field; and 'Stirring News' (124), by F. D. HARDY, which represents a farmer reading to some of his neighbours in the parlour something so interesting out of the paper, that the young wife, baby in arms, follows with her eye the reader line by line. There is wonderful life and vigour too, in MARCUS STONE'S 'Sain et Sauf' (130), which is the name he gives to a young soldier's return to his wife and child.

In this room we find a small work by Miss EVA M. WARD, called 'The Bouquet Stall' (97), at which is a sweet young lady in buff dress and black velvet jacket arranging flowers in a vase—preparatory, we suppose, to the opening of the fancy bazaar. Her other contribution is of like size, and will be found in Gallery No. V.; it is entitled 'Absent' (358), a young lady attired in the comfortable fashion of the French Revolutionary period, and gazing wistfully at the miniature portrait she holds in her hand. The sentiment of regret and longing is very adequately expressed, and, as regards colouring, the feeling for it is palpably gathering strength. Considering the late severe illness of E. M. WARD, R.A., we are glad to find the subjects he has sent to the Academy are not fewer than usual, and that all of them are rather in a light, playful vein. 'Lady Clara

Vere de Vere' (95) is a small picture it is true, but then it is very charmingly painted. Although 'The Orphan of the Temple' (219) is a recurring in a measure to his first love, it is in a lively spirit, and we feel it through every inch of the canvas. 'Caught on both Sides' (681) is another illustration of our meaning; but the most joyous example of all will be found in his 'Lady Teazle, as spinster, playing her Father to Sleep' (283).

On entering Gallery No. III. the eye very quickly falls upon the large canvas on which is recorded the gorgeous ceremony attending the 'Marriage of the Duke and Duchess of Edinburgh at the Winter Palace, St. Petersburg.' Our royal marriages in England, so far as pageantry is concerned, would make a very poor show against the imperial pomp we see here. N. CHEVALIER had a difficult task to perform, and he has made an easy triumph of it. 'A Manager's Troubles' (181) represents an actress showing her airs and graces. She is attired showily in red dress, and her black boy stands behind and carries her pug. Actresses of this stamp still exist, and Mr. R. HILLINGFORD has done well thus morally to brand them. G. BOCHMANN'S 'Peasantry of Esthonia going to Market' (184) is a strong, vigorous painting, rather inclined to blackness. The 'Intruders' (186) of R. ANSDELL, R.A., are a grey horse and three dun calves which have got in among the sheaves of corn, and a collie is doing his best to drive them away. The animals are all capitally painted, but the corn is by far too metallic. On each side of the beautiful composition entitled 'The Early Post,' showing the life-sized portraits of three sweet sisters all in white, by J. SANT, R.A. (191), hangs a portrait by G. F. WATTS, R.A., that of 'Sir Edward Sabine,' painted for the officers of the Royal Artillery (188), which is splendidly modelled, brightly coloured, and all that a portrait should be; that of 'F. W. Walker, M.A.,' High Master of the Manchester Grammar School (193), is three-quarter face, like Sir Edward, but it lacks his brightness and clearness; in short, this is an example of the muddy style which Mr. Watts used to affect so much at one time. It is refreshing, as the saying is, to turn from it to the sparkle and transparency of 'Mrs. Boughton' (194), as painted by J. ARCHER. The picture of the Saviour, in another room, by Mr. Watts we will glance at next month, when we intend concluding our survey.

DANIEL MACNEE is a distinguished member of a school which has held its own in the domain of portraiture; and if we were asked on whom, among the many able portrait-painters of the north, has the mantle of Sir John Watson Gordon fallen, we should without much hesitation point to the limner of 'Mrs. Edward Colbourn and Miss Ella Bain,' daughters of the Hon. James Bain, Lord Provost of the City of Glasgow (195). In this same field of portraiture Sir F. GRANT, P.R.A., first won his spurs as an artist, and his 'Portrait of a Lady' (197) shows that his hand has not lost its cunning. Such brilliant complexion set off by such raven ringlets, an artist is not often called on to paint; but if we allow that Sir Francis was happy in his sitter, it must also be granted that the lady was fortunate in having one who could transfer so perfectly her beauty to the canvas. But the fame of the worthy President has not been confined to the portrayal of ladies; his likenesses of men of the patrician order, especially when in connection with those field sports which through his whole life have received from him so active a sympathy, have always been regarded as eminently successful. Of this kind of excellence we could scarcely have a more admirable example than is seen in the portrait of 'J. Whyte Melville, Esq.,' of Bennochy and Strathkinness (212), which has been painted for the Royal and Ancient Golf Club of St. Andrews. The "caddy" is in the act of adjusting the ball on the *tee*, and the Laird of Bennochy, attired in the scarlet of the club, will presently "strike off." The Ancient Golf Club of St. Andrews will, no doubt, prize a portrait into which Sir Francis has thrown so much vigour and heart. 'Joseph Walker Pease of Hesslewood, J.P., D.L., late M.P. for Hull' (255), is another vigorous portrait. Mr. Pease is attired in the grey uniform of the First East York Rifle Volunteers, of which corps he is the Lieutenant-Colonel; but it is for the services rendered by him to the Conservative cause that his friends in Hull have presented him with his portrait. 'The Right Hon. J. G. Dodson' is also a gentleman whose services in Parliament have secured for his family an heirloom in the form of a portrait by Sir Francis: neither is it the least happy of the half-dozen the President has sent in. The hon. member is seated in a green chair, and is holding in one hand a paper-knife with which to cut up the characteristic blue-book he clasps in the other. There are other portraits no less worthy of notice in the great room, and among them may be mentioned 'Miss Alice Keyser' (172), by C. E. HALLE; 'The Right Hon. W. E. Forster, M.P.' (183), by H. T. WELLS, R.A.; 'Daughters of Edward Chance, Esq.' (258), by C. CALTHROP; and 'Miss Frances Mary Cockerell' (171), by H. WEIGALL. The other portraits in this room are, for the most part, by painters to whose works reference has already been made, and need not, therefore, be further alluded to.

G. D. LESLIE, A.R.A., whose scheme of colouring, or, rather tone, like his subjects, is always so soothing, is more than ordinarily suggestive in his 'School Revisited' (196). It is a ladies' school, and the *quondam* pupil has returned not only a woman grown, but with all the signs of the outer world about her, and her ringed fingers which the little girl, on the bench in the outside recess where they have all met, examines so curiously, suggest the delightful possibility of coming marriage. Mr. Leslie's other contributions are 'The Path by the River' (438), whither a maiden has roamed to read her love-letter; and 'On the Banks of the Thames, A.D. 200' (1193), in which he has tried, and not unsuccessfully, to reproduce a probable-enough scene during the Roman occupation. 'A Sheep-shearing Match' (202), showing not only the *modus operandi* in every detail, but suggesting also the wonderful rapidity with which the shearers accomplish their work, is by Mr. Eyre Crowe. The match is going on under a tent, and though the canvas is of but limited dimensions, and the figures, consequently, of almost miniature size, so daintily is everything touched-in, and yet with so broad an effect, that as soon as the spectator has got over the rather dry manner of the artist, the figures rise to the importance and dimensions of life. Of Mr. Crowe's other two contributions the more important, perhaps, is 'The French Savants in Egypt' (831), in illustration of that passage in Saintine's History of the Expedition of 1798, which says, "When the Mamelukes charged, the cry was, 'Let Messieurs, the savants, and the donkeys enter within the square.'"

P. H. CALDERON, R.A., is more worthy of himself this season than he has been for a year or two back, and the old Father and the young acolyte who have come to watch the "Refurbishing"—of the church plate (210)—and 'Les Coquettes' (250), in which we see a jaunty young fellow in scarlet waist-sash following three handsome young girls, who are perfectly aware of the fact, as they trip demurely along, are in his happiest and healthiest mood. 'Toujours Fidèle' (319), a girl carrying a wreath across a hillside to the churchyard beyond, to place on the grave of some loved one, is robbed of its sadness by the cheerful aspect of the landscape; and as for his 'Great Sport' (1158), in Gallery No. X., in which we see two little children in a flowery field, on the hither side of a wood, catching butterflies—it is simply one of the most joyous little pictures in the whole exhibition. A. ELMORE, R.A., is also stronger this year than usual; and need we wonder at it when we consider that he finds his inspiration in that perennial fountain from which poets and painters have drawn for centuries, and will continue so to do while tragic story shall be read? His theme is 'Mary, Queen of Scots, and Christopher Norton at Bolton Castle' (211). The picture is one of the few purely historic works in the exhibition, and illustrates a passage in Froude, which tells, in poor Norton's own words, how the queen, one winter day, left "the window-side knitting of a work," and went with it to the fireside, and "making haste to have the work finished, would not lay it away, but worked of it the time she was warming of herself." Her servants having "all gone to fetch up her meat, and, seeing none of her own folk there, she called me to hold her work, who was looking at my Lord Scrope and Sir Francis Knollys playing of chess. I went, thinking I had deserved no blame, and that it should not have become me to have refused to do it, my Lady Scrope

standing there, and many gentlemen in the chamber." Although in nowise entering into the scheme of the picture, we may as well finish the quotation the artist inserts in the catalogue. "Two years later," adds Froude, "the poor youth was under the knife of the executioner at Tyburn." Mr. Elmore sends also a very charming 'Ophelia' (344).

F. LEIGHTON, R.A., whose interest in the progress of the Academy students is so active and so earnest, contributes five pictures of varying merit, but all refined and harmonious in colour and classic in beauty. His smoothness of manner has a tendency to lapse sometimes into mere sweetness: but even then it is the sweetness which accompanies high culture; and, after all, this over-delicacy of his is more the exception than the rule. 'Portions of the Interior of the Grand Mosque of Damascus' (215) shows us, besides other figures, two pretty Turkish children walking, as it behoves them, slipperless across the floor of the mosque. The various details of the interior are all fully expressed, and yet all kept perfectly in place. The three-quarter face of a 'Venetian Girl' (354), in a green dress, gives Mr. Leighton an opportunity of showing how subtle is his sense of colour; and the same Venetian feeling comes out even more strongly in the purple cloak in which 'Little Fatima' (345) is draped. Fatima herself is simply a small Oriental fairy of the most witching grace. In 'Mrs. H. E. Gordon' (307), again, the subtlety of the mingling tints, which result in the marvellous red of the dress she adorns, divides our admiration with the modelling of the hands, of the face, and with the air and turn of the head. The picture, however, which he no doubt regards as his most important work this year, is the 'Eastern Slinger Scaring Birds in the Harvest-time—Moonrise' (398). On a rude wooden platform, in the midst of the corn, we see the fine figure of a naked youth between us and the horizon, in the act of using his sling. Statuesque, classical, and altogether noble, this figure arrests every one that passes; but we are doubtful whether, on closer inspection, it will bear, as regards the muscles of the legs, critical inspection. One of the feet, moreover, strikes us as having too loose a hold on the platform for a person in the act of slinging, and there is not consent enough in the hang of his left arm. We are not quite sure either that the colour of the growing corn in the foreground, considering the position of the moon, is altogether correct. It is quite possible we may be considering too curiously; but the respect we have for the fame of an English artist who has the courage of such lofty aims, will not allow us to pass by unnoticed even the appearance of anything wrong.

Of the five contributions of F. GOODALL, R.A., 'Rachel and her flock' (218) is by far the most important. The sheep are painted with as much character and truth as if Mr. Goodall had done nothing else all his life; and yet he keeps them perfectly in their place, and allows the interest of the spectator to rest on Rachel. The picture fills a large canvas, and fully maintains the reputation of the artist. His other works are a 'Fruit Woman of Cairo' (514), a 'Seller of Doves' (582), 'Agriculture in the Valley of the Nile' (287), and 'The Day of Palm Offering' (586). This last represents a young Egyptian girl leading a blind man. He is a fakeer, and is to be seen, Mr. Goodall tells us, in the vicinity of Cairo every Friday, being led, as depicted here, to the cemetery, for the purpose of reciting the Koran and placing a palm-branch on the family grave.

'Scene in Hal of the Wynd's Smithy' (223), in which the clansman holds up the shirt of mail as the sturdy smith, whose back is to the spectator, speaks to him from the anvil over which he bends in an easy attitude, is the work of J. PETTIE, R.A., and possesses all his strength both in modelling and colour. This is the passage:—"'Hark you,' said Henry; 'you seem a good fellow, and I'll tell you the truth. Your master has wronged me, and I give him this harness freely for the chance of fighting him myself.' . . 'He must meet you,' said the Highlander. 'To do a man wrong takes the eagle's feather out of the chief's bonnet.'" Besides this, Mr. Pettie sends a capital portrait of 'Mr. Kennedy, in the Costume of the Sixteenth Century' (318), a 'Portrait in the Costume of the Seventeenth Century' (565), and his diploma work, 'Jacobites, 1745' (1217), which he might very properly call 'Portraits in the Costume of the Eighteenth Century.' The picture represents a group of Highlanders listening to the reading of some document by an emissary of the Prince. The painting is admirable, and the sombre tone of the colour smacks of conspiracy; but there is a palpable nineteenth-century look about the dresses of the Highlanders, which, to those detecting it, might interfere somewhat with what would otherwise be a wonderfully effective group.

Sir JOHN GILBERT'S, A., 'Queen Margaret carried Prisoner to Edward after the Battle of Tewkesbury' (227), and 'Don Quixote and Sancho at the Castle of the Duke and Duchess' (540), are both painted with his habitual vigour of brush, and differ only in this, that the first represents a sad outdoor scene and the other a gay and humorous gathering indoors. His third and remaining contribution, however, is scarcely in his usual vein. To us it is a work superior, as regards painting, to anything he has done lately, and reveals him to us in quite a new character. It is a life-sized half-length portrait of 'Mrs. Gilbert' (365), and shows in three-quarter face a sweet and gentle-looking lady in a black dress. We do not know that it is the case, because we are ignorant as to whether this lady stands in relation to Sir John or not, but we should imagine that filial love of the truest and tenderest kind guided the hand of the artist when he limned this portrait. W. C. T. DOBSON, R.A., sends only two pictures, 'The Young Bather' (699), and an interesting group of a cheery old man, his daughter, and several of the grandchildren, illustrating that passage in the book of Proverbs which says, 'Children's children are the crown of old men' (226). We often wonder where Mr. Dobson gets his children, they are such sweet, bright-eyed creatures. Two pictures are also the limit of the contributions of E. J. POYNTER, A.: they are long uprights, and have a decorative character. The one called the 'Festival' (233), represents two girls very cleverly grouped, wreathing a temple with flowers; and the other, 'The Golden Age' (236), shows two youths gathering the fruit of an apple-tree. 'A Merrie Jeste' (242), that hangs close to Mr. HODGSON'S 'Cockfight' (241), which has just taken place behind the ruined wall of an Eastern city, is by H. S. MARKS, A., and is told with all his irresistible humour.

Mr. FRITH, R.A., is a large contributor this year, having sent in the largest number the Academy rules allow. Of these eight works we prefer 'La belle Gabrielle' (249), and 'Tom Jones showing Sophia her image in the glass as a pledge of his future constancy' (257). The three contributions of Mr. ERSKINE NICOL, A., are all pretty nearly on a level as to quality and decidedly superior, so far as strength, firmness, and colour go, to anything he has yet painted. 'The New Vintage' (245) represents a young man in the blue blouse of the South, holding a footless glass in his hand out of which he has just been tasting the new wine recently stored in the wine shop. 'Always tell the Truth' (561) are the words an old dame is enforcing on the attention of her little grandson, who looks as if he were properly impressed: and 'The Sabbath Day' (1159), by no means the weakest picture of the three—shows us a hale old Scotchwoman attired in her best, coming sturdily through the rain down a cheerless-looking hillside, in order that she may attend "the public ordinances."

For tremendous dash, if the drawing is all right, 'Lord Wolverton's Bloodhounds' (217), as depicted in full cry on an immense canvas by G. B. GODDARD, is certainly one of *the* animal-pictures of the exhibition, and takes rank with HEYWOOD HARDY'S no less startling picture of the three vultures fighting over the body of the dead lion (111). 'A Rock-bound Coast' (225)—in Devonshire—is more self-reliant and daring than anything E. A. WATERLOW has yet done. He has simply to go on steadily to take a leading position as a painter of landscape. E. GILL has a similar subject—only the rocks are more cavernous, of which fact he makes very effective use—called 'Storm subsiding on a Rocky Coast' (238). Close to the last-named hangs Mdlle. H. BROWNE'S 'Pet Goldfinch' (239), which, having alighted on a corner of a table, entirely withdraws the attention of the little girl from her writing lesson in the copybook. One would scarcely think that that attractive picture of 'The Wetterhorn, from Rosen-

laui, Switzerland' (253), is from the hand of one who, no doubt, calls himself an amateur; but, to judge from this and a similar work in the Conduit Street Gallery, Sir R. P. COLLIER is as much entitled to the name of "artist" as any one. C. E. HOLLOWAY'S 'Evening on the Downs' (268), 'On the West Coast of Scotland' (269), by R. THORBURN, A., and 'The Wreck of the Forest' (270), by R. REDGRAVE, R.A., are all of them interesting pictures in their several ways; but the landscape of all landscapes in the great room which will most please Londoners—and for that matter painters, too, we should suppose, whether they are Londoners or not—is the really noble picture of 'Richmond Hill' (237), by VICAT COLE, A. We have a long stretch of the tree-shaded terrace before us on the left; at the bottom of the hill, to the right, the winding river; and, far up the valley and across the country, the eye roams with a full sense of aerial space and terrestrial distance. The scene has been often painted before, but surely never with such a happy blending of the actual and the ideal, of the prose and the poetry of this lovely scene. We are not quite sure that Mr. Cole is so successful in his rendering of the sublime barrenness, and the grim grandeur of 'Loch Scavaig, Isle of Skye' (513). Individual passages in the picture are excellent; but he has, we think, failed to grapple with the scene as a whole. A man would require, it may be presumed, to live a long time at such a place to familiarise himself with its genius, to have its many moods photographed on his brain, before he pulled out one of the imaginary negatives, and, with its assistance and the outward and visible thing itself filling his bodily eye, began to paint; and even then he would require to repeat the operation on many a canvas before he acquired the faculty of revealing all he saw and felt to the spectator. However we may argue about 'Loch Scavaig,' we simply think that Mr. Cole has scarcely reached the height of his argument. There can be no two opinions about 'Richmond Hill,' or 'Summer Noon' (1213). There seems a pulse in the warm air of the latter that fills the valley and gathers itself into humid palpability in the distance.

With Mr. E. W. COOKE'S, R.A., 'Turret-ship Devastation,' at Spithead, on the occasion of the Naval Review in honour of the Shah of Persia (232), we are much pleased, but with this exception, that the smoke from the muzzle of the great gun disperses itself too soon. A longer continuation of the outline would have conveyed more completely the idea of the irresistible swiftness of the death-dealing messenger. But Mr. Cooke is, generally speaking, so accurate and, we may say, scientific an observer, that we almost feel inclined to question our own judgment on such a subject. We have no hesitancy about the truth of his 'Sandy Cove—tide flowing' (369), and if we fail to pronounce an opinion on the verisimilitude of 'The Mountains and Plains of Denderah' (443), it is simply because we are not familiar with the Lybian, or any other, bank of the Nile.

Entering Gallery No. IV. we are very much pleased with the portrait of the 'Princess Beatrice' (275), as painted by the Hon. H. GRAVES. This picture is exhibited by command of H.M. the Queen; and so are the 'Steamer *Panther* among Icebergs and Field-ice in Melville Bay, under the Light of the Midnight Sun' (278), cleverly painted by W. BRADFORD; and 'Noble,' one of Her Majesty's collies (274), painted with a very fine sense of canine nature, by C. B. BARBER. But, no doubt, of the four pictures exhibited by command, the one by N. SYDNEY HALL, representing Her Majesty Queen Victoria presenting colours to the 79th Cameron Highlanders at Parkhurst, Isle of Wight, April 17, 1873, will interest the greatest number of visitors. The difficulties of grappling with such a subject Mr. Hall has very cleverly surmounted, and, as well as giving us several authentic portraits, has produced for us a very lively picture. We have few military pictures in the exhibition, and this is one of them. The other two represent, in the most vivid fashion, the deadly rage of battle. M. PHILIPPOTEAU is, if we remember rightly, the son of a battle-painter, but the father never equalled the elan and dash we find in 'La Charge des Cuirassiers Français à Waterloo' (613). We see over a considerable space of the battle-field; but it is the stubborn and passive resistance of the Highlanders in the foreground that first catches the eye and then rivets the attention. The attacking Cuirassiers are as gallant and dashing as heroes may be, but they fight in a falling cause, and one can plainly see that it is the author's intention to show his countrymen baffled and beaten. No such subject could a Frenchman paint without introducing the inevitable Highlanders; and here our artist has the advantage of many of his brethren, in the fact that he renders the costume accurately. The only fault in this respect is the fault to which we have alluded in Mr. Pettie's picture: M. Philippoteau has given us the regimental Highland dress of our own time, instead of the kilts, and bonnets, plaids, sporans, and brogues of sixty years since—a trivial matter, after all, in a picture so full of merit. And this brings us to the other battle-picture of the same campaign, showing how another British regiment received a furious charge of cuirassiers and Polish lancers; it is entitled 'The 28th Regiment at Quatre Bras' (853), and is from the hand of ELIZABETH THOMPSON. When this gifted artist created last year the sensation she did, those who were ignorant of her antecedents and of the resolution with which she has invariably addressed herself to study, prophesied a speedy collapse the moment she ventured on the exhibition of a second picture. But she has produced a second picture, and she has come through the ordeal as triumphantly as the gallant 28th Regiment passed through theirs at Quatre Bras. We need not attempt to describe what has been done so well by our daily contemporaries. From the hysterical defiance of inexperienced boyhood to the settled iron resolution of bearded men, who know but too well what they are about, Miss Thompson ranges with her magic pencil; every phase of expression which can render grotesque or sublime the human countenance, when all are animated by one resolve, she has seized with the decision and certitude of what, for want of a better word, we call genius. Her not having begrimed the faces of her warriors with the smoke and dust of battle, is no doubt, in the eyes of some, a fault; but it is one that can very easily be remedied; and what matters technical trivialities of this sort, when the souls and passions of men are thrown into heroic play. All that Miss Thompson needs now is to be freed from injudicious friends and fussy patrons, and allowed to carry on her studies for the next few years in peace.

Mrs. M. E. STAPLES, in 'The Record' (271), shows two lovers carving their names on a tree, a pleasing as well as clever picture. Miss A. M. LEA is another lady-artist to whose works we would call attention. Her 'St. Cecilia' (284), holding the orthodox white lilies in one hand and touching the keys of the organ with the fingers of the other, is a beautiful creation. Her 'Bacchante' (1197), in Gallery X. is also perfectly homogeneous and charming. There are several other ladies in this gallery whom we may as well name. Miss R. BRETT'S 'Doubtful Greeting' (338), for instance, a picture we are glad to say is far in advance of anything she has yet done. Miss M. B. BROOK sends a work (347) without any name—a thing she ought never to do, were it only for the sake of the Art-critic—in clever illustration of the lines—

> "His brow was sad; his eyes beneath,
> Flashed like a falchion from its sheath."

Miss M. BROOKS, a well-considered portrait of 'Mrs. Montague Cookson' (306); Miss B. JENKINS, a pleasing composition called 'Merry Christmas-time' (332); Miss EVA M. WARD, 'Absent' (358), already noticed; Miss F. TIDDEMAN, 'From the Sunny South' (360), 'Wild Roses' (66), and 'Veni, vidi, vici' (769), all three meeting with our hearty approval; also, Miss ALICE MANLY, 'A Bit of Glen Scenery, Aber, Carnarvonshire' (361); and Miss M. STUART WORTLEY, a portrait of 'The Right Hon. James Stuart Wortley, Q.C.' (341), painted with such sense of confidence and mastery as gives one a high opinion of this young lady's gifts. Her own portrait will be looked at with interest by many; it is numbered 317, and is by A. STUART WORTLEY.

(To be continued.)

ART-NOTES FROM THE CONTINENT.

PARIS.—*Exhibition of Corot's Works.*—France has paid Corot the crowning honour of an exhibition of his works in the grand hall of her *Ecole des Beaux Arts*, the *Melpomene*. A selection of his canvases, some two hundred in number, has occupied the wall where Baudry's masterpieces for the embellishment of the new Opera House won their unanticipated triumph. They assuredly vindicated their pride of place, and lent effective force to the evidence that the present French school of landscape emulates the repute of Claude and Poussin. The contrast of subjects in this, let us say, great illustrative volume, is strikingly remarkable, and they are pretty evenly balanced. All of them, however, whatever be their mood, are more or less impregnated with a spirit of poetry. This may be exemplified in two singularly dissimilar pictures—that of 'Christ in the Garden of Gethsemane,' wherein a wild central vale is overshadowed by lateral trees of loftiest grandeur; and the 'View of Rochelle,' in which intensest sunlight clothes every object with the brilliance of snowiest marble, except where gentle blue from the sky throws its reflex on the river. In the higher vein, and on his larger upright canvases, there were here several subjects on which he had concentrated all his fondest inspiration. Thus the 'Venus,' sleeping beneath the grand forms of forest-shade, with a discreet gleam of moonlight flashing from above. So also his 'Orpheus,' solitary in a vast wilderness, upon which evening is deeply descending. Again, a dark forest scene, in which the foreground is occupied by most graceful forms of nymphs, lighting up the gloom by their wild fantastic dance. And here it may be remarked that throughout all his compositions where figures are introduced, it is not accomplished by rigid exacting outline, but by breadth of light and shade, laid on with blandest, most subtly discriminative and truest effect of *relievo*. He is not in everything else less the master; and the remark applies also to the aerial treatment of his subjects. This is given, at times, with singular force and purity, and with all the brilliance of the nicest perspective of clear colour, in which the lacelike frills of his leaves seem to float and flutter. At times he envelopes his glens and glades in a delicate shimmer of vapour, reminding one of Eyron's landscape touch—

"There seems a floating whisper on the hill."

In his minor cabinet-works Corot is as brilliant as he is impressive in his more sombre grandeur. He was fond of cattle, and introduced them with facile characteristics. But throughout all the phases of his creative pencil there are subtleties of feeling—revelations of the mysterious faculty—imitative genius—which might have been observed, at the opening of this exhibition, to arrest the deep study and fervently-admiring analysis of his professional brethren. Among the variously-contrasted paintings which rendered this collection so extremely interesting, we noticed more than one that reminded us strongly of some of the lovely creations of him who may be classed with the most purely poetic artists of the British school—F. Danby, A.R.A. To a 'Lake Nemi—Sunset,' this especially applies, with its prevalent golden tints, so full of glowing sweetness, so wondrous in its infinite variation of touch and tone. Among the few subjects peculiarly of the figure-class brought forward on this occasion was one of such felicitous force of treatment as to invite the conclusion that had Corot not been so devoted to landscape, he might have taken a high place in the more dramatic corps of the profession. This represents a young girl seated in an *atelier*, alone, and turned from the spectator, studying in rapt contemplation a canvas which she holds before her: her mandoline seems to have been just resigned and placed beside her chair. This, for pervading power in expression, drawing, and forceful harmony of glowing tints, is perfectly Dutch—in the best sense of the encomium.

Upon the whole, this exhibition—well selected as it was—established the fact, *ex cathedrâ*, that France has added one name more to her catalogue of masters—one not to found that pitiable *faiblesse*, a school, but to present a model to stimulate originality in the captivating toil which commands success.

ART-NOTES FROM THE PROVINCES.

BRADFORD, YORKSHIRE.—A statue of Mr. Lister, a gentleman long and prominently associated with the manufactures of this town, and who is yet living, has been placed in Manningham Park. It is the work of Mr. M. Noble, and represents Mr. Lister standing with a two-foot rule in his right hand, his left resting on a scroll of papers on a pedestal, which bears four designs in *bas-relief*, illustrating the progress made in weaving.

BIRKENHEAD.—A statue of the late Mr. John Laird, M.P. for this borough, is to be erected in the place. The memorial committee has entrusted the preparation of the model to Mr. S. Horner, whose name as a sculptor is new to us.

BIRMINGHAM.—Mr. J. Chamberlain, mayor of this borough, has presented the sum of £1,000 to the Corporation for the purchase of examples of Art-manufacture to be placed in the public Art-gallery, which, with the free library, is to be considerably extended, the Corporation having decided to expend upwards of £8,000 upon it.

DUBLIN.—The Dublin Sketching Club held a *conversazione* on the night of the 21st of April, and the gathering was of a most enjoyable kind, the clubrooms being crowded by a large assemblage of artists, literary men, and lovers and patrons of Art. The walls were covered with drawings and paintings kindly lent by Edwin Hayes, Colles Watkins, Burke, Rogers, and other Members and Associates of the Royal Hibernian Academy; and many of these were very rapidly sold to private purchasers. During the evening the sketches contributed by members of the club for the first year, and also an extra portfolio of drawings by Academicians and others, were distributed, on the Art Union plan, for the benefit of the Artists' General Benevolent Institution; and as some hundreds of tickets were disposed of, the result will, no doubt, be as gratifying to the Institution as it is to the indefatigable hon. secretary, Dr. Booth Pearsall, to whose praiseworthy exertions the flourishing condition of the club may be attributed. Mr. Edwin Hayes, and other artists from London, visited Dublin specially for the occasion.

EDINBURGH.—The exhibition of the Royal Scottish Academy, which closed about the middle of May, has been most successful, the sale of pictures, &c., realising upwards of £9,000, the largest sum, we believe, the institution has ever realised in a single season.

LEEDS.—The Yorkshire Exhibition of Arts and Manufactures was opened with great *éclat* in this town, by His Royal Highness the Duke of Edinburgh, on the 1st of June in the great Cloth Hall; a building not ill adapted for the purpose had the arrangements been made with good taste and judgment. Unfortunately this has not been the case, and the consequence is

that the chief lesson one brings away from the Leeds Exhibition is the knowledge of how completely the absence of order and system can spoil a well-intended effort of this kind. Our business, fortunately for us, is not with the painfully-confused arrangements of the machinery and industrial departments—where order is utterly absent, and where prominence is given to objects which ought to have been rejected—but with the Fine Art Department, where, although the same faults occur, they are rendered less offensive in consequence of the real value of much of its very miscellaneous contents. An extensive and valuable collection of pre-historic objects is displayed in the first gallery of the Fine Art Department, and is associated with another consisting of ethnological specimens, ancient and modern; these have been collected with great judgment by Mr. John Holmes, under whose care they are placed. A glance at the catalogue shows that various provincial museums and numerous private individuals have very liberally assisted him in forming what, in a less crowded and more fitting place, would be worthy of great attention from students in this class of antiquities. The pottery and porcelain series is also very extensive and choice; an especially fine series of Cyprian pottery is contributed by H.B.M. Consul at Crete, B. Sandwith, Esq. As might have been expected, the collection of Leeds-ware is very good and extensive, consisting of about a hundred pieces. Among the old Staffordshire is an interesting and most beautiful series of specimens of the black "Egyptian" ware contributed by E. Meyer. The collections of Wedgewood, Derby, Swansea, Chelsea, Bow, Worcester, and Rockingham are all good; and there are fair examples of less important potteries. The foreign ceramic works are only moderately represented. Of antique furniture and metal-work there is not much, and what there is is not well-arranged: for instance, in one case there is a number of antique Slavonic crosses, needle-work of various kinds, ivories, &c. mixed confusedly with some excellent modern ecclesiastical brass-work by Mr. T. J. Gawthorp, of Long Acre, London; and some very choice alms-dishes enamelled, brass trays, and a brass memorial tablet in the very best style of modern art, by Messrs. J. W. Singer and Son, of Frome. Several cases are well filled with choice selections from the South Kensington Museum, as usual, well-arranged. The picture galleries contain nearly twelve hundred examples, but classification is wanting here as everywhere else; old masters, and modern ones, oil paintings and water-colours, are side by side, and make one feel that half the number, well chosen and skilfully arranged, would have been far more instructive and satisfactory. The modern English school is well represented, and there are many well-known examples of old masters which have figured in several previous exhibitions. As the Exhibition is for the purpose of aiding the Leeds Mechanics' Institute, it is to be hoped that the great labour and expense bestowed upon it will prove remunerative.

SOUTHAMPTON.—An exhibition of works of Art was opened at the Hartley Institution, in this town, at the end of May, when the Lord Chief Justice delivered an appropriate address. Sir Henry Cole also spoke, advocating the desirability of making such exhibitions popular by a low charge for admission, and the establishment of museums which should have the pecuniary aid of local rates. He appealed to the Lord Chief Justice, as one of the trustees of the British Museum, to use his influence in getting the superfluous Art-treasures hidden up in that building made available for exhibition in the museums of the provinces. Among the works of Art is a very fine collection of about six hundred and fifty etchings by old and modern masters; including Rembrandt, Jacquemart, Fortuny, Haden, Meryon, Sir E. Landseer, A. Legros, Van Dyck, Whistler, W. Unger, Slocombe, T. Percy, Meissonier, J. F. Lewis, R.A., L. Flameng, E. Edwards, R. Paul, P. Thomas, &c. &c.

SOUTHPORT.—An Art-gallery, with a free library, is about to be built in this rapidly-improving and increasing town, a gentleman, Mr. W. Atkinson, having liberally offered the sum of £6,000 towards the cost of the edifice.

WINCHESTER. — The Art-Loan Exhibition, which we announced somewhat recently as about to take place in this ancient city, was opened on the 31st of May by Lord Selborne. The proceedings commenced with a *déjeuner* given by the Mayor to a large and distinguished company, at St. John's Rooms, to which were invited many literary gentlemen and artists resident in London.

MINOR TOPICS.

NATIONAL PORTRAIT GALLERY.—The trustees of this institution have issued their eighteenth annual report, in which they state that during the past year six donations of portraits have been received, and ten purchases have been made. This increases the number of donations to 121, and the number of purchases to 280. The donations are:—Sketch in oil of Sir Walter Scott, by Landseer, presented by Mr. Albert Grant; a marble bust of Mr. Charles Knight, by J. Durham, A.R.A., presented by the sons and daughters of George and Mary Clowes, Mr. Knight's grandchildren; a drawing in chalk, by Lawrence, of Rogers the poet, presented by Mr. Henry Rogers, nephew of the poet; an oil-painting of Margaret Douglas, Countess of Lennox, mother-in-law of Mary Queen of Scots, presented by Dr. H. Diamond, F.S.A.; oil-painting of Anne Clifford, Countess of Pembroke and Montgomery, at the age of eighty-one, presented by Mr. G. Scharf, F.S.A., and a portrait, by I. Hayes, of Miss Agnes Strickland, presented in accordance with her will by her sister, Mrs. Gwillym. The purchases made during the year are portraits of Edmund Burke, Warren Hastings (by Sir Thomas Lawrence), Lord Chancellor Loughborough, Lord Nelson, Lord Chancellor Thurlow, and Miss Mitford; plaster-casts of King Henry IV. and Queen Joan of Navarre, his second wife, from the alabaster effigies on their monuments in Canterbury Cathedral; and a bust of John Zoffany, R.A. The number of visitors to the gallery in the year 1874 was 65,201. The trustees again urge upon the consideration of the Government "the difficulties which still impede an advantageous display of the portraits and works of Art entrusted to their care, owing to want of space." The Marquis of Bath and Lord Ronald Gower have been added to the Board of Trustees.

THE NEW GOVERNMENT OFFICES, WHITEHALL, are being completed externally by some sculptured work of an interesting character. Every one who has examined the edifice must have noticed in the arches of the first-floor windows flat circular blocks of stone, about three feet in diameter, which are now being converted into medallion busts of eminent individuals. Those on the Foreign Office side are by Mr. H. H. Armstead, A.R.A., who also sculptured the statues on that portion of the building. His busts represent Ethelbert, Edward the Confessor, and Alfred the Great, in the centre of the façade; then follow portraits of Queen Elizabeth, Drake, Livingstone, Wilberforce, Franklin, and Cook, the navigator. Above the four divisions of the globe, and on the towers are portraits of Edward I. and Edward III. Among the busts on the Home Office side, which are being executed from models by the late J. Birnie Philip, are those of Chief Justice Gascoigne, Sir J. Reynolds, Adam Smith, Sir John Sinclair, Lord Bacon, Watt, and others whose names have not reached us at present. In the quadrangle there will be, we under-

stand, portraits of William the Conqueror, Stephen Langton, Walsingham, Godolphin, Bolingbroke, Addison, Lord Stanhope, Lord Granville (Carteret), and the Earl of Chatham.

HER MAJESTY, on the recommendation of Mr. Disraeli, has granted a pension of £100 to the widow of the late Mr. John Bernie Philip, the sculptor, whose death we recorded a few months since. Mr. Philip, as most of our readers will probably recollect, executed, in conjunction with Mr. H. H. Armstead, A.R.A., the beautiful frieze on the podium of the Prince Consort Memorial, engraved last year in our Journal.

THE VICTORIA EMBANKMENT. — Mr. C. B. Lawes, the sculptor, has applied to the Metropolitan Board of Works for a site on the Embankment whereon to place a group of sculpture; but the offer has been declined, the Board alleging that, considering all the circumstances, it was unable to comply with the request. What these circumstances may be we know not, but unquestionably there are portions of the Embankment that seem to be designed for the express purpose of receiving sculpture, and it is a great pity they are not so used, for at present these elevated masses of stonework look bare and without meaning.

THE MARINE PICTURE GALLERY, NEW BOND STREET.—The fifty-three pictures composing this interesting gallery belong entirely to the Danish school. Of this school, Christian Frederick Sörensen may be said to be the founder. He has lived to see it fairly established, and, although now a veteran in years, he is still its active chief. If visitors would know the quality of this man, they should compare his 'Old Steps at Margate' (25), —painted about twenty years ago—with his picture of 'King Christian IX. on board the Danish frigate *Jylland*, off the coast of Iceland on July 29, 1874, on his way to Iceland to celebrate the thousandth anniversary of its settlement. Sörensen certainly possesses all the qualities which make a marine-painter. He is careful in his wave-drawing, as well as in the delineation of the masts and rigging of a ship. The changing aspects of the atmosphere are evidently well studied by him; and what, perhaps, helps him more than anything, is his palpable love of the sea. We would commend specially to the notice of visitors his 'Off Cullen, Sweden' (33), as a good example of rock and wave painting. There is evidently great local truth in this, as there is, indeed, in all his pictures. Another artist whose works give importance to the exhibition, is Carl Neumann. His 'Wreck on a lee-shore in the Baltic' (46),—a disabled vessel close to a wooden jetty, crowded with eager people—is as spirited a sea-piece as any here. Carl Rasmussen is also a marine-painter of power. His Arctic scene—'Summer Midnight in Baffin's Bay' (32), is interesting artistically and scientifically, and is only excelled by his other great Arctic work, representing the 'Discovery of Greenland by King Eric the Red,' who was expelled Iceland in 983, and who, as the old *saga* tells us, "set out in his ship with about thirty-five men and some women, in order to find the land which Gunbjörn had seen from his vessel when the latter, on a voyage from Norway to Iceland, was driven westward." The artist shows us the quaint old ship approaching the icebound coast, with seals and whales in friendly neighbourhood to the ship, while flocks of seagulls crowd round her, and many of them alight familiarly on her spars. Besides these artists there are Baagöe, Bille, Holst, the late D. H. A. Melbye—a very remarkable marine-painter, of whom we have a short notice in type—and Simonsen, whose only contribution is a Southern one, representing 'Moorish piratical Feluccas run on shore.'

TURNER'S picture of 'The Grand Canal, Venice,' bought by Messrs. Agnew at the recent sale of Mr. Mendel's collection for 7,000 guineas, has, it is reported, become the property of the Earl of Dudley at an advance of 1,000 guineas. The tranference is further stated to have been made on the day of the auction.

THE NEW FOREST EXHIBITION.—This is a collection of pictures in oil and water colour, illustrative of the beauties of the New Forest. The chief contributor is Mr. W. Kümpel, who has made quite a series of sketches and finished drawings during several seasons lately passed there, and the whole is generously placed at the service of the Society which has been organised to accomplish for the New Forest what the Corporation of the City of London has done for Epping Forest. Every lover of Nature and of Art must wish such a Society success, whether he is a naturalist or an artist, a topographical archæologist or a simple lover of sylvan beauty. Besides the original pictures of Mr. Kümpel there are contributions from many of our leading English artists; and we need only name Copley Fielding, Alfred P. Newton, Frederick Tayler, Edmund G. Warren, T. L. Rowbotham, and A. B. Donaldson to show that the exhibition, even for its own sake, is well worthy a visit.

SEA FLOWERS.—Another attempt on the part of ladies to be self-helpers demands a brief record. A Miss James conceived the idea of converting seaweeds into graceful flowers, by certain aids from colours, and by an ingenious moulding of natural forms. Seaweeds dried have long been favourites in albums, and few who spend an autumn month at marine localities neglect opportunities to gather and preserve them; but to wear them in hats or caps, or as hair ornaments, is, we believe, a novelty; at least, until now, we have never seen an effort of the kind made. It is not easy to describe the effect Miss James produces: at a distance the seaweeds seem artificial flowers made from muslin or wax; examined nearer, they are very striking. Sometimes there is added to them the sparkle of small shells. If some lady-leader of fashion would wear a group or two, she might introduce a new and very graceful mode of employing ladies, doing a large good and no harm, and aiding to abolish an atrocious custom, that of destroying beautiful birds in order to obtain means of decoration. A lady who adopts and supports that evil practice should find it difficult to be selected as a wife.

ART-PUBLICATIONS.

MESSRS. ROWNEY AND SON maintain their high repute as producers of chromolithographs, although their issues of the year have not been so many or so excellent as they have been during some of the years past. They aim at superiority, and attain it; their selections are from works by the best artists, and they are always of first-rate merit in execution. As furnishings for the walls of refined drawing-rooms, where there may not be a large outlay for original drawings and paintings, these productions are of immense value; they supply pure and good Art at small cost; some twenty of them would be less in actual money's worth than a single picture by a popular artist; and probably there are many persons to whom the copies would be almost as valuable as the originals from which they are taken. Indeed, it is difficult sometimes even for a critic to distinguish the one from the other, without close examination; yet the one will have cost perhaps three hundred pounds and the other thirty shillings. It is so surely of these two by H. Le Jeune, A.R.A., 'The Little Gleaner' and 'The Little Water Carrier,' two lovely rustic children in the earliest dawn of maidenhood; and perhaps it is so with 'Cows in a Meadow' and 'Sheep in a Meadow,' by T. S. Cooper, R.A. We have been looking at just the same things for nearly half a century: these, if not the best, are certainly not the worst examples of the artist. Of very opposite character are two by Van Moer, one of Strasburg Cathedral, the other of the Ducal Palace, Venice—as familiar to us, both, as are cows and sheep in meadows, with no more

novelty of treatment than they have in subject. Still the themes are always interesting as glories of the long ago; and there are, no doubt, those who may see for the first time in these attractive pictures copies of two of the wonders of the old world. A pretty little bit, after Stanfield, 'At Broadstairs,' another of 'Bamborough Castle,' after James Webb (an artist now famous, and not before he has earned fame), and one after Birket Foster, 'The Ride Home'—a girl giving a ride on the donkey to a little brother and sister—these comprise the more recent issues of Messrs. Rowney. Though not numerous they are good, and augment the debt many homes owe to this enterprising firm.

'BAITH FAITHER AND MITHER' is the title given to a touching picture by Thomas Faed, R.A., of which an engraving, by W. H. Simmons, has been issued by Messrs. Pilgeram and Lefèvre. It is a touching episode in common life, and so resembles nearly all the productions of the accomplished painter—telling a moving story, and appealing to the sensations that stir every phase of humanity. There are four children in the group, and another, who perhaps gives a name to the picture—a little girl, from whose hand the father is extracting a thorn: he is "mither" as well as "faither" to the little half-orphaned children, and, of a surety, will discharge the double duty well. Few of Mr. Faed's pictures omit the means to give pleasure; if his tale be sometimes sad, it is rarely without some touch or trait that will induce happiness. It is so here: the children will, some day or other, amply repay the good man's care. Mr. Simmons has made of the picture a very effective copy.

MR. T. O. BARLOW, who now occupies the foremost rank in the class of engraving to which his great ability has been mainly, if not exclusively, directed, has produced two charming engravings, from finished studies by John Phillip, R.A., and they are published by Messrs. Pilgeram and Lefèvre. They are small, but sufficiently large to convey the expression at which the artist aimed in painting the heads of two Spanish girls; one of which he calls 'Faith,' and the other 'Dolores.' Each is an illustration of character: the sorrow of the one will pass away; it will not be so with the devotional love and trust of the other. They are sweet portraits—no doubt from the life,—but strikingly show the type the accomplished painter found, and of which he made so much use, during his visits to Spain. Mr. Barlow has done the artist ample justice. The pair are admirably calculated to adorn either the boudoir or the portfolio.

'THE SCULPTOR CAUGHT NAPPING' is the quaint title of a very quaint book. It is said to be for the "children's hour," but may amuse and interest children of the larger growth. It is dedicated by permission to younger branches of the royal family—the children of the Princess Helena and Princess Christian. The designs are by Jane E. Cook, and it is one of the productions of the Autotype Company, published to augment a fund for improving the buildings of King Alfred's Grammar School, Wantage. It consists of a dozen designs, illustrating familiar rhymes of our childhood, such as "Hush-a-by, Baby," and the venerable story, "The Queen of Hearts" who "made some tarts." They are touched-up outlines, and exhibit an amount of ability approaching genius, in their quiet humour, without a taint of vulgarity and their admirable drawing. We may certainly look for other productions from the same pencil—if, indeed, the pencil be used at all, which seems somewhat doubtful. By whatever means produced, we have seldom seen twelve designs so altogether excellent.

THE Jacobite songs of Scotland have long been familiar to English ears, and for more than a century they have been harmless: it was not so when they were written and sung to the enthusiasts who died for Prince Charlie. The two volumes on our table* are reprints from the original editions, and have not been subjected to much change; the very deeply-interesting and valuable books have, however, long been out of print, and it was a good deed to bring them within reach of the present generation, to whom the "darling" is little more than a myth. Here are, however, hundreds of songs full of heart to conserve his memory, the words and the music as they were said and sung above a century ago; and that may be listened to now, and heartily responded to, without risking a charge of disloyalty. The collecting these airs and words was a labour of love to the Ettrick Shepherd; he was as rank a Jacobite as any one of his forbears, and no doubt would have struck as boldly as did any one of them for the hero they worshipped and chronicled—at least in song. There are not many living now who have heard James Hogg sing these Jacobite "relics," but the relics he did sing were those of his own writing. Those who were his auditors will not have forgotten the effect he produced; he threw his whole heart into his song. The ruddy cheeks of the red-headed poet seemed actually aglow as he gave impetus to his voice by moving hands and feet, as well as features, while he out with "Bonnie Prince Charlie." It is a good deed of the Paisley publisher to supply us with a book so full of interest and worth.

THERE are few of the rivers of England so little known as the Axe: we venture to say that not one reader out of a hundred knows so much of it as this—that "it rises in Dorsetshire, flows for some distance along the edge of Somersetshire, dividing the counties; yet its main characteristics are those of the Devonshire streams, and the greatest, and by far the most beautiful, part of its course is within the Devonshire boundary." Mr. Pulman has printed a very large book to describe this river;* it contains just nine hundred pages, and that which is before us is a fourth edition, rewritten and greatly enlarged. There are a score of important topics, so to speak, tributary to the river; first, the author is a devoted brother of the angle, and is probably, while we write, throwing a fly over the stream that was dear to his boyhood, and very dear to him no doubt still, as it will be as long as he has life. A considerable portion of the book is therefore devoted to this theme, and always pleasantly and usefully. He must be a companion at whose side we long to be when the Mayfly is on the water. He gives us also historical sketches of all the parishes and remarkable places along the banks of the river, biographical notes, &c., and a vast deal of information specially useful in the district, and desirable anywhere. Therefore, though a big, it is a good book; there are no wasted pages throughout—no page, indeed, that seems idle or needless. It is clear the author's piscatorial propensities have not made him idle; few books show more continued industry, more persevering research: there seems to have been no place into which he has not entered where any information was to be obtained, while to his readers he conveys what he gets in a manner singularly clear and comprehensive on larger points as well as in minor details; moreover, it is full of valuable engraved illustrations, some of them very curious, and many of them admirably executed as Art-examples.

MESSRS. CASSELL & CO. are publishing in monthly parts, of which two only have appeared at the date of our writing, a work that promises well.† Its editor, Mr. Henry Morley, Professor of English Literature at University College, states its purpose is "to provide a compact and comprehensive library of English thought from the earliest times to our own day;" and the plan adopted for carrying out this purpose is to present, in chronological order, selections from the writings of our countrymen from the earliest period to the present time, such selections being made chiefly with the view of showing how the literature of any epoch reflected the mind and character of the people. Copious explanatory notes, and a glossary of obsolete words are given where necessary, with portraits and various illustrations taken from authorities. A work of such a kind can scarcely fail of having a wide circulation, which, judging from the specimens before us, it eminently deserves; it is not, however, by any means a book for idle or unthinking readers.

* "The Jacobite Relics of Scotland: being the Songs, Airs, and Legends of the Adherents of the House of Stuart." Collected and illustrated by James Hogg. First and Second Series. Published by Alexander Gardner, Paisley.

* "The Book of the Axe; containing a Piscatorial Description of that Stream, and Historical Sketches of all the Parishes and Remarkable Places upon its Banks." By George P. R. Pulman. Published by Longman & Co.

† "Cassell's Library of English Literature." Selected, edited, and arranged by Henry Morley. Illustrated. Published by Cassell, Petter, and Galpin.

BRITISH MUSEUM 31 JY 75

STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

TO whatever use Landseer applied the sketches he made when visiting Geneva, there is no evidence, so far as our recollection serves, of his ever painting one of them as a subject, picturesque as they unquestionably are. He seems to have made these drawings as much, if not more, for the interest he felt in the scenes than for any implied purpose of transferring them to canvas: and it would also appear that occasionally he made fanciful additions to them, as in 'The Fountain,' engraved on this page, from a sketch outlined with a pen and shaded with sepia. These continental fountains are often not only places of refreshment for animals, but of gossip also for those who have charge of the quadrupeds: and here, while a girl has brought her cows to the water, and stands between them with an arm lovingly round the neck of each, a young carter, or driver of some vehicle, leaves his horses to exchange greetings with, or perhaps to pay a pretty compliment to, his female companion at the fount. What seems to us as out of place in the composition are the two deer; whether they are dead or alive it is not easy to determine; presumedly dead, yet if so why are the legs tied up? and how came they at all in such a place and in such company? One can only class this very attractive sketch with the fanciful.

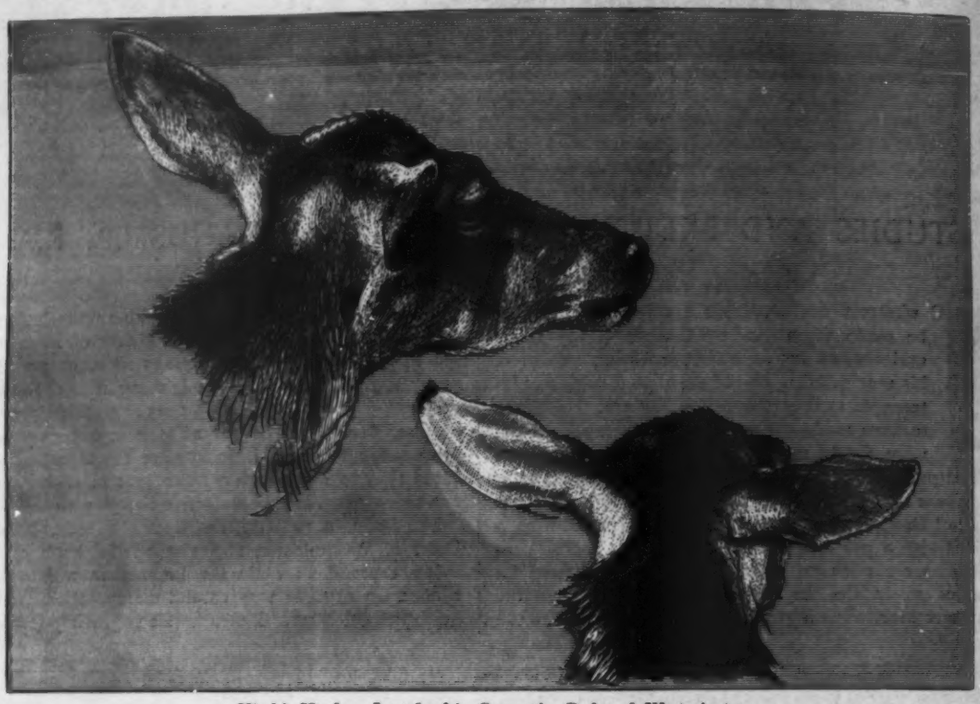
The study, in chalk, of the 'Hinds' Heads,' belonging to the Duke of Westminster, shows wonderful truth of drawing and living expression; while the manner in which the heads are worked up exhibits very careful manipulation, and yet without any apparent effort. Beneath this engraving is another from a



The Fountain: Geneva (1840).—*Lent by Messrs. Agnew.*

sketch as completely out of Landseer's line, one would naturally say, as would be the 'Virgin in the Clouds,' or any other kindred subject. The drawing is very little larger than the engraved copy, and is executed with chalk, apparently rubbed in with the finger, pen and ink being used to express forms both in the foreground and in the distance: little spots of colour are "dabbed," as it were, on some of the figures, which are most undefined in drawing, as in fact is the whole landscape. The charm of the sketch is found in the sky, which has a most magical effect; a heavy cloud passes in front of a soft misty stretch of sunlight, producing a result equally singular and beautiful, and far beyond the power of any wood-engraving to

imitate, though we give a near approach to it in our example. Where Landseer made his sketch is uncertain, but that it is intended to represent a race of some kind is evident enough by the demonstrations of the crowd of people in the foreground.



Hinds' Heads.—Lent by his Grace the Duke of Westminster.

Then there is the difficulty of determining whether the race is on land or water: there are shadowy objects which might serve



A Race-Course.—Lent by Mrs. Noseda.

to support either theory, yet nothing that can be accepted as decisive, unless the distant church may be so regarded, and this is suggestive of the locality being the race-course at Doncaster. We have no definite clue to the scene of the 'Waterfall,' a

highly-finished sketch in oil-colours, rather small in size: the materials of the composition are most picturesquely arranged, and are brought together with judgment, and a thorough knowledge of what is required in the way of light and shade and colour to produce effect, while giving to each part of the subject its own proper place. Here, as in most of his landscapes, Landseer clothes nature with more of brown than of green in her dress; and this causes them to look heavy, and to lose any transparency they would probably have under different treatment. It is singular that in his pictures where the landscape forms only a kind of background to figures and animals, we find he generally adopted both a lighter and brighter scale of colouring.



A Waterfall.—Lent by John Fowler, Esq., C.E.

If Sir Edwin had been accustomed to make notes of his "experiences" on his travels and sketching expeditions, he would unquestionably have left behind him many very interesting and amusing stories, and we should probably have heard under what circumstances he became acquainted with the juvenile who is 'Sitting for a Portrait.' It must have been a sudden fancy—possibly from seeing the bairn so seated—that induced him to sketch her; or perhaps, in a humorous moment, he posed her thus *gracelessly* for an artistic joke: but whatever its origin, it is a very clever drawing—in lead-pencil. The head of a baby child is on the same sheet of paper.

'Looking Out,' another of the sketches kindly lent to us by

Mr. H. G. Reid, is also a pencil-drawing. The woman, bare footed, has brought her child down to the waterside, and has her eyes fixed on the distance, as if watching for some one. There is a basket in front of the child containing something too indefinite to determine. The figures are capitally drawn, are easy in attitude, and well grouped; but there is no special story in



Sitting for a Portrait.—Lent by Frederick A. Milbank, Esq., M.P.

them, that we can make out, beyond what has just been said. In earlier pages of this series reference has been made to the versatility of Landseer's talents, which seem to have been able to range through nature, both animate and inanimate, almost at will, and with almost equal success; though no one would ever speak of him as a great figure-painter. The diversity of his



Looking Out.—Lent by H. G. Reid, Esq., Middlesbrough.

pencil is far more exemplified in his sketches and studies than in his finished pictures, which, for the most part—and especially after he had become popular and famous—consist of the same "class," as a botanist would be apt to define them, yet divided into *genera*. The six engravings on these pages show how practically unlimited was the range of his studies. J. D.

ANNEALED GLASS.

NO mechanical invention of the present century, relating to any process of manufacture, has given promise in its cradle of working such a revolution in Industrial Art as the method of annealing glass, which has been discovered, and advanced to a high state of practical excellence, by a French gentleman, M. de la Bastie. The most valuable improvements, such as the use of the hot blast in making iron, the electrotype process, the casting steel under pressure, adopted by Sir Joseph Whitworth, and the rapid and exact mode of making steel in twenty-eight minutes, and by a single heat, invented by Mr. Bessemer, have tended to reduce the price, or to increase the excellence, of known materials. But M. de la Bastie has actually presented to the industrial world a new material; a discovery of incalculably more practical value than the chemical detection of a new metal.

The admirable properties of glass are as well known as are the special peculiarities which have hitherto imposed a sharp limit on the use of this beautiful substance. Durability, which, if not absolute, is measured by centuries rather than by years; unequalled cleanliness; specific gravity of from two and a half to three times the weight of water, or from one third of the density of iron to one third of that of hammered copper; hardness that resists the file; great ductility, and fusibility at a heat far below that of most metals; polish of surface; transparency, which grinding reduces to translucency; and capability of receiving the most beautiful and varied colours—these are the chief and distinguishing properties of glass. On the other hand, the high elasticity of the material is limited by its extreme brittleness; and its rapid conducting power is connected with the same fatal defect. A slight blow, or a change of temperature not more sudden than that to which many household utensils are constantly exposed, causes glass to fly into shivers, which, from their sharp edges and points, are very destructive to the human skin, as well as to most materials exposed to the contact.

The annealed glass of M. de la Bastie, while retaining all the qualities mentioned in the first category, has lost those comprised in the second. Its resistance to fracture by blows, as well as to fracture by heat, is increased in a degree which it is not easy to express in figures, but which is higher than that of most ceramic materials. It resists pressure, or impact, we may say, with more tenacity than cast-iron; its non-conducting power appears to be lower than that of earthenware.

A thin plate of annealed glass, of the size of the pane of a greenhouse, or of an old-fashioned casement, when violently thrown on the floor, rebounds with a sound more like that of tin than of any other metal. A lamp-chimney rebounds in the same way. The same plate will bear the weight of a man of twelve stones in the scales, when supported at either end, the weight being put on in the middle. It will resist repeated sharp blows of a hammer. Of these experiments we can personally speak.

Annealed glass is not, of course, absolutely indestructible. We have said that we regard the strength of a good specimen as greater than that of cast-iron of the same dimensions. Like cast iron, it is capable of fracture by a sufficiently powerful blow. But, unlike any other material with which we are acquainted, when cohesion is overcome, it is overcome altogether. The whole mass crumbles into, not powder, but small cubes, or paralellopipeds, resembling prisms of rock crystal or fluate of lime, with the remarkable peculiarity that the angles and edges are not cutting. The cohesion seems suddenly to disappear in a manner for which we can cite no precedent. It is obvious that some very extraordinary change in the molecular structure of the material, aptly termed "metal" by glass-workers, is effected by the annealing process.

There can be little doubt that the new material, for which we venture to suggest the French name of *verre-Bastie*, is in fact a heteromorphic form of glass; bearing the same kind of relation to the ordinary condition of that composition, that the heteromorphic forms of sulphur and of phosphorus bear to the ordinary state of those elements. And, as in those cases, the means of inducing the changed condition is a peculiar mode of abstracting a high dose of heat. M. de la Bastie plunges the glass, when heated to a temperature just below that of fusion, into a bath of oil. The suddenness of the immersion, and the exact temperature of the glass, are the two requisites for the perfect success of the process.

It is remarkable that any inventor who is not himself a glass manufacturer should have been able to obtain any results that were not uncertain or capricious. It is evident that it is during the making of the articles that the annealing process can be applied, not only most economically, but most certainly. To attain a second heat, as is now done, is an unnecessary expense; not only so, but the probability that the exact degree of heat best suited to the specimen of metal operated on will be attained, is small. We have seen that glass varies in specific gravity from 2.5 to 3. That corresponding variations exist in its specific heat there is no doubt. A perfect knowledge of the quality of glass brought to be annealed is requisite in order to ensure the best result from the process. This knowledge is beyond the reach of any but the maker; and, moreover, the careful and intelligent maker. So far, then, from any failure of particular specimens being conclusive against the value of the process, we may feel convinced that we shall not be acquainted with the full value of the invention until it is applied, for commercial purposes, by some great manufacturer of glass. Licenses, under the process of M. de la Bastie, will be issued by the agents of that gentleman, Messrs. Abel Rey and Brothers, 29, Mincing Lane.

With regard to the purposes to which the *verre-Bastie* may be applied, we might fill pages with mere enumeration. We will refer to one which has a direct and immediate reference to literature and illustrative art. It is well known that type for printing can be produced in glass; and that glass type has a sharpness and clearness far superior to any that can be obtained from type metal. But the brittleness of the material is such, that the sharp edges are soon destroyed. With annealed glass type, the hardness of the material, and sharpness of the definition, the risk of chipping being removed, will produce a page far more beautiful than any printed from metal type. The same remark will apply to stereotypes in annealed glass. Commercially regarded, the gain will be considerable. We conclude that a pound and a half of annealed glass, at least, could be obtained for the price of a pound of type metal. But then the pound of glass would cast three times as many letters as the pound of metal. Thus for the same price the type-founder would obtain four and a half times as many types, each of tenfold the durability of those which he now uses. The large capital now locked up in type will be proportionately reduced, and a stimulus will be given to free competition in printing. We may hope that the grievous smudges that afflict the eye on the damp sheets of some of the cheap daily papers will disappear before the improvement. Any printer who has the enterprise to introduce the logotype letters, which have been formerly described in our pages, made of annealed glass, will command an extraordinary success, by combining rapidity, beauty, and cheapness of execution, at present unapproached.

M. de la Bastie's great discovery was attained in the mode in which the most important truths have for the most part been gained; not by chance, not by direct search, but in the intelligent and definite pursuit of another secret of nature. The stories told by Livy and by Petronius, as to the invention of malleable glass, in the reign of the Emperor Tiberius, led to the experiment whether annealing in oil would give that precious quality to the material. Failure in the direction sought was accompanied by this much more valuable result.

As to the limit of the application, the man will be more rash

than wise who attempts to fix it. When we see how glass, in spite of its extreme fragility, has so far superseded the use of silver, of earthenware, and of wood, for domestic purposes, we may form a faint idea of what will be the result of the introduction of a material that adds the qualities of metal, without liability to rust or to verdigris, to those of glass and of pottery. For domestic use, from the apparatus of the kitchen to the service of the table, *verre-Bastie* bids fair to displace copper, tin-plate, and porcelain, as being far more durable than either, as well as lighter, cleaner, and more elegant. For cutting purposes, again, the new glass will be used. For surgical instruments it is likely to be invaluable. A circular saw of annealed glass will probably be found the best means of overcoming the great resistance offered by its own substance to cutting; which cannot be done, as with ordinary glass, by the glazier's diamond. As to fenestration and decorative purposes, it must be remembered that the new glass will serve as a structural material; it will not have to be inserted as a panel, protected from pressure in a frame of wood or metal, but will actually become a builder's material, taking weight like other substances. Reduction in price will certainly follow the demand for production in bulk; and we may expect to see that treacherous and perishable material, cast iron, replaced by annealed glass for girders, pipes, and other structural purposes. Indeed, it will be easy to build rooms without windows, except for purposes of ventilation; houses of solid glass, as fairylike, but more durable, than the ice palaces of Russia.

F. R. CONDER.

CORRESPONDENCE.

MURAL DECORATION AND THE WESTMINSTER FRESCOES.

To the Editor of the ART JOURNAL.

SIR,—On reading Mr. Piggot's interesting paper in the May number of the *Art Journal*, I felt that I could add a few particulars to those he furnishes as to the causes of the decay to which wall-paintings are liable, and as to certain processes of restoration. An excuse for my troubling you on the matters in question is furnished by the mention in the above paper of my name in connection with the present subject.

There are three points to which I should like to draw the special attention of your readers. I refer to the decay of true fresco, to the bloom which appears on stereochrome, and to the use of paraffin in painting and in the restoration of wall decorations.

1. With reference to the decay of the Westminster frescoes, I do not think that the mischief can be generally attributable to defects in the materials of the *intonaco* or to the pigments. Doubtless, want of manipulatory skill has had some share in the disaster that has overtaken these paintings; but the chief injurious influences from which they have suffered have been damp, foul air, and foul water. The moisture which a wall in London draws up from London soil and subsoil is charged with nitrates, sulphates, chlorides, and other impurities saline and organic. The moisture that condenses on the inner walls of a building where gas and coal are burnt, and the very air itself, are always corrosive, owing to the presence of a quantity of carbonic acid greatly in excess of that found in the atmosphere of the country. Then, too, sulphurous and sulphuric acids are present as well, varied now and then, for a pleasant change, by hydrochloric and hydrosulphuric acid. We need not talk of bad plaster under these circumstances, when the marvel is that the combined hostile agencies just named, together with the countless particles of London soot, charged with other impurities, should permit the delicate calcareous surface of a fresco to endure a single year without disintegration; for in true fresco the particles of pigment are held together amongst themselves, and are bound to the plaster beneath by nothing more enduring than carbonated lime. This protective film becoming converted into new compounds through the action of the acids named above, loses all continuity and binding power, with what result to the picture we know too well. But I must not linger over this subject now, though I may remind your readers that the chemistry of fresco is discussed in my "Chemistry of the Fine Arts," published in Cassell's *Technical Educator*.

2. The description (quoted by Mr. Piggot) which I gave in 1867 of the two varieties of efflorescence, or bloom, to which stereochromic paintings are liable, has been abundantly confirmed by subsequent experience. One kind of bloom, consisting chiefly of alkaline carbonates, is perfectly harmless, being soluble. It can be (and should be) removed by liberal washings with warm distilled water. But the second kind of bloom is chemically and physically distinct from the first. It is hard, coherent, and insoluble, and in composition is decidedly silicious. I do not find it to be a pure silicate of lime, though it often contains that compound. But it has been called a silicate of lime, because it was assumed that the carbonate of lime of the ground, and the silicate of potash of the fixing liquid, would react to produce carbonate of potash on the one hand and silicate of lime on the other. However, several German chemists have long ago pointed out that the above reaction scarcely occurs to an appreciable extent in water-glass painting—a double compound, and not a double decomposition, being produced. But, after all, we may consider the cloudiness or bloom now referred to as containing much silica, and as very difficult to remove. It results partly from the use of an excessive quantity of water-glass, partly from an insufficient dilution of that liquid, and partly from a deficiency of alkali in it. That this bloom can be removed by the mild and simple mechanical process stated in the papers to have been used by Mr. Richmond in his restoration of Maclise's painting, seems hard to allow; that the obscuring effect of this bloom can be greatly alleviated by the use of paraffin I long ago found to be the case. To this and similar uses of paraffin I now address myself.

3. With reference to the employment of paraffin in painting and in the restoration of mural decorative work, I would refer the readers of the *Art Journal* to several notices of this, the third matter to which the present letter relates. I described the effect of a solution of solid paraffin in brightening and fixing recently-discovered mural paintings in churches, on an occasion so far back as 1859, when I read a paper on processes of painting before the Oxford Architectural Society. Further details of the method were given to the Architectural Association on January 31, 1862. I continued the experiments on ancient Roman distemper-paintings found at Corinium, and on some mediæval works in the parish church of Cirencester, during the next few years. In 1867 I published a few brief notes on the process in the "Chemical Aids to Art," quoted by Mr. Piggot; while further details were given in the "Chemistry of the Fine Arts" already referred to in the present letter. To this last source I must refer you and your readers for modes of using paraffin in a fused state or in solution, alone or with copal, for artistic purposes. Much depends upon the quality of the paraffin, and there are defects in the best material that can be obtained. Still, for many purposes connected with the decoration of walls and plaster, the preservation of fresco and distemper paintings, and the waterproofing of marble and stone, the processes which I have used for more than sixteen years, and described so frequently, deserve more attention than they appear to have received.

Cirencester. A. H. CHURCH.

LIVERPOOL SOCIETY OF WATER-COLOUR PAINTERS.

FOURTH SPRING EXHIBITION.

THIS young society opened its fourth exhibition on the 17th of April, in its rooms, Old Post Office Place. The display of works, amounting to 327 in number, is fairly commendable, the local members showing a capacity of production if they do not display very high qualities of Art. Some sixteen honorary members are contributors, and send thirty-six works, the most important being the late F. Walker's (A.R.A.) 'Harbour of Refuge' (34); some sketches in black and white, and in colours, by Sir John Gilbert, A.R.A. (200 to 210, and 219); two very good drawings by H. Dawson, 'Goathouse Farm, Norwood' (282), and 'Crome Hurst' (296); R. W. Macbeth's 'Pleasant Hours' (120); W. H. Paton's 'On the Dee—Watching for Salmon' (129), 'In Glencloy, Arran' (267), and 'The Black Pool, Dollar Burn' (276), all good drawings; J. M. Jopling's 'The Cinder Pit, Blaenavon' (4), very like the place, quite realistic, but anything but a pleasing subject; and 'Autumn' (49), a fine drawing of a lady dressed in autumn-tinted habiliments. J. Absolon, Clarke Stanton, F. Smallfield, and F. Huard, are also among the honorary members contributing.

Some of the drawings of the members, of whom thirty-six are exhibitors, display much merit, and we are glad to find have found appreciating purchasers. Basil Bradley is an important contributor, having six drawings in the exhibition: 'Otter Hounds in Full Cry' (102), which would have been more truthful had there been some sign of spray as the dogs leap into the water; 'Chillingham Wild Cattle' (165 and 175), reminding us of his successful oil-pictures of these fine white animals; 'Full Cry' (286), an unfinished drawing of hounds in chase; 'Oxen Ploughing' (292), a small and slightly-different conception of his famous drawing of this subject; and 'Foxhounds' (311), a most spirited work. Mark Fisher's drawing, 'An Irish Village' (52), is very good. C. S. Lidderdale exhibits three of his sweet faces, carefully drawn and neatly finished; 'Expectation' (324) being very successfully treated. A. H. Marsh contributes six drawings, 'The Well' (46) being by far the most pleasing and best executed; but none of his works are very important. W. J. Mückley has several figure-subjects on the walls, displaying his careful finish and passion for ancient furniture, which he very faithfully represents. Another figure-painter, J. Parker, exhibits an attractive drawing, 'It was a lover and his lass' (186). But perhaps the most important contributor among the members is J. D. Watson, whose drawings possess great merit. 'The Wolf's Den' (32) is a small gem; 'Looking for Wreck' (18), a seapiece, with two figures, very good in conception; 'In an Autumn Wood' (145),—(a fine study of trees)—and 'The Footbridge' (155), are both good characteristic examples of this artist. Nos. 309 and 313, two small carefully-finished drawings, deserve especial notice. Charles Potter, Hamilton Macallum, and W. Pilsbury, are also exhibitors.

The local members of the society are large contributors. In figure-subjects W. H. Sullivan takes precedence. He exhibits two drawings: 'A Musketeer' (70); and 'Holyrood, Queen Mary's Chamber, March 9, 1566' (111); both these works show improvement on previous contributions by this artist; the latter is of large size, and a good subject, exhibiting a page lifting the curtain that divides the room, closely watched by some four others. The composition of the subject is good, and the manipulation all that can be desired, while the colour is strong and forcible. James Pelham has been successful in his small drawing, 'A Turnip Cutter' (38), and so has T. H. Jones in 'Fisherman' (130); though this artist is not strictly a figure-painter. His small landscapes (75 and 291) show some talent. Thomas Huson exhibits seven drawings, all of a superior character, and well deserving the encomiums the local press has given them. His large work, 'Close of a Stormy Day' (59), is fine, and his smaller works are full of merit: it is satisfactory to find that they are all sold. William Eden is another successful exhibitor; his drawings would do credit to any gallery; they are true bits of nature, realised in a remarkably pleasant way: 'Under the Shade of Old Elm Trees' (53), and 'A Summer Afternoon' (157), are really fine. J. Pedder's seapiece, 'The Coming Tide' (41), is full of good work; and his 'Pembroke' (101), the sketch for his picture in the Royal Academy, is an excellent drawing. The drawings by F. W. Hayes are of fair average merit, and display a capacity for atmospheric treatment that gives considerable interest to his contributions. Nos. 29 and 146 are works in which he exhibits his *forte* to the full, whilst in 'Our Old Guard' (94) he shows a force and power that would have made his other pictures much more valuable. C. H. Cox has been very successful in his drawings (seven in number); they all display a striving after nature, and what is more important, a successful realisation of nature's effects: in 'The Silver Sea at Holyhead' (11) he exhibits this to perfection; whilst in 'The Old Bridge, Newcastle, County Down' (24), his realistic manner is fully developed. Mrs. Pauline Walker exhibits several of her well-known studies of shells and lovebirds, exquisite in colour and perfect in form, and one very fine drawing of game. J. W. Walker is represented by eleven works, his principal one, 'The Village Staithe,' possessing some merit, but likely to provoke much adverse criticism from its peculiar warmth of colouring. His shore and sky sketches are clever and interesting. The other local exhibitors are R. Dobson, R. Norbury, E. A. Norbury, S. Pride, H. Sumners, F. Dimes, and B. B. Wadham; the last-named has several large drawings hung, and two of them are great improvements on his previously-shown works: they are 'Skiddaw from High Lodore —Sunset' (58), and 'The ploughman homeward plods his weary way' (93).

Besides the contributors mentioned, we find good works by G. Aikman, E. A. Waterlow, Miss H. Thornycroft, and T. J. Watson. We understand the sales compare favourably with those of the former exhibitions of this society.

OBITUARY.

HENRY WILLIAM PICKERSGILL, R.A.

THE death of this aged artist occurred on the 21st of April: he had passed the ninety-third year of his age, and was the oldest member of the Royal Academy, having been elected Associate in 1822, and full Member four years later. Mr. Pickersgill was born in London in 1781; and, according to Mr. Sandby, in his "History of the Royal Academy," he "was taken from home, when a mere child, by a connexion, Mr. Hall, engaged in the silk manufacture in Spitalfields, and adopted by him." After receiving an excellent education, he entered, at the age of sixteen or seventeen, Mr. Hall's business, and followed it till the manufactory was closed, owing chiefly to the war with France. But young Pickersgill, even at school, had shown much aptitude for drawing, and when circumstances compelled a change of pursuit, his friends somewhat reluctantly articled him for three years to George Arnald, A.R.A., a landscape-painter; but the pupil's taste was not in this

direction. Subsequently the latter was introduced to Fuseli, by whom he was admitted a student in the Royal Academy: this was in 1805. At first Mr. Pickersgill's talents were devoted to a certain class of fanciful works suggested by mythological and poetical writings, but by-and-by he relinquished these almost entirely, and employed himself in portrait painting, in which he eventually obtained considerable distinction; it is by these works principally that his name as an artist will be known. The late Sir Robert Peel was one of Mr. Pickersgill's most liberal patrons; for him he painted portraits of several European celebrities. All his pictures of this class are examples of good, sound, and honest painting, void of affectation and of every other quality that may be considered obnoxious to good Art.

Among other portraits by the deceased painter is that of Mr. Vernon: it is in the Vernon Collection, where is also one of his fancy portraits, 'The Syrian Maid:' both have been engraved in the *Art Journal*. The number of those who sat or stood to him—for he painted very many full-lengths—must be legion. So late as 1872 Mr. Pickersgill had four pictures in the Royal Academy. Mr. F. R. Pickersgill, R.A., the quasi-historical painter, is his nephew.

FREDERICK WALKER, A.R.A.

Just as this sheet was arranged for press, we heard, and with very much regret, of the death of this admirable painter, at St. Fillans, Perthshire, on the 4th of June. Any notice of him and his works must necessarily be postponed till next month.

ALFRED GEORGE STEVENS.

The death of this artist, who was chiefly known in association with the yet undeveloped Wellington Monument, occurred very suddenly on the 1st of May, in the fifty-seventh year of his age. Mr. Stevens was a native of Blandford, Dorsetshire, and, manifesting in early life a taste for Art, was sent to Italy at the age of sixteen, where he remained fourteen years. While in Rome he worked much in Thorwaldsen's studio. On his return to England, he was engaged as a modeller by Messrs. Hoole and Robson, of the Green Lane Works, Sheffield, famous for its manufacture of ornamental stoves, fenders, &c. Subsequently he came to London, and was employed by Mr. Leonard W. Collman, of George Street, Portman Square, house decorator, &c., in the ornamentation of mansions, &c. Mr. Stevens was among those who sent in designs some years ago for the new Foreign Offices, which, however, were not successful; and he also competed for the Wellington Monument, by sending in a model which, though not receiving the first premium, was considered to be the best adapted to the site and purpose, and it was while progressing with this work, that his labours have been arrested by death. He had long been suffering from disease of the heart, on which bronchitis supervened.

We confess to know nothing of Mr. Stevens's works, simply because they have never come before us—so far as we recollect—except his design for the Wellington Monument sent into the exhibition in Westminster Hall sixteen or eighteen years ago, and this was far from having our approval: whether the model on which he has been at work is the same as that submitted to public inspection we are unable to say. Some of our contemporaries speak of it in very high terms, as they do of the artist himself. The *Builder* alludes to his death as "a loss to the nation," and says: "He was architect, sculptor, painter and mechanician, like the old Italian, being a master in each, and he had also no mean taste in music." It is strange that, with all Mr. Stevens's varied qualifications, we fail to discover that he ever contributed anything to the Royal Academy exhibitions: he may, however, have had special reasons for this withholding.

RICHARD BURCHETT.

The name of this gentleman, whose death took place at Dublin on the 27th of May, must be perfectly familiar to all who take any interest in the School of Design at Kensington, or the affiliated Art-schools throughout the country. Mr. Burchett was born at Brighton in 1817 or 1818, and came to London when a young man, entering the School of Design then established at Somerset House, under the superintendent direction of the Board of Trade, where he was distinguished by his assiduity and progress. If he did not put himself at the head of the movement made by many of the students against certain official regulations, he took a prominent part in it, and the result was that about fifty of them left the school in a body. From this revolt rose the Department of Practical Art, which had its home primarily at Marlborough House, and finally at South Kensington. In everything connected with these migrations Mr. Burchett had a leading share, for he was appointed an assistant-master in 1845, and head-master in 1851, from which periods he was actively engaged, not only in carrying out his own duties at Kensington, but in promoting and directing the establishment of Schools of Art in the various towns of the kingdom. At their annual meetings for the distribution of prizes he was frequently present to address the students, and in a variety of ways he laboured to render these institutions efficient, showing himself an able, faithful, and most useful public official.

As an artist, Mr. Burchett is favourably known by several historical pictures he exhibited occasionally; and, with the aid of his assistants, he executed the decorative portraits of the Tudor family in the ante-chamber at the Houses of Parliament. He was highly esteemed in the sphere wherein he moved, and his death will be regarded as a severe loss to the department.

GOLD.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

A. H. Tourrier, Painter. G. Greatbach, Engraver.

THE painter of this picture is a French artist who has long been resident in London, where his works have frequently been seen in the galleries of the Royal Academy and of other picture-exhibitions. They for the most part consist of historical subjects, or imaginative compositions wherein figures largely predominate; for example—'The Missal,' 'Matins,' 'The Cloisters,' 'La Sérénade,' 'An Incident in the life of Louis XI.,' 'Henry II. of France and Diana of Poitiers witnessing the Execution of a Protestant,' 'The Guide,' 'La Journée des Barricades,' 'Drilling Recruits of the League,' 'Calculating the Odds,' 'A Reverie,' &c. &c.

M. Tourrier has given but an indefinite name to the picture engraved here; one, in fact, which affords not the slightest clue to the subject: we have adopted it for the print, though strongly disposed to change it into that of 'The Gold-maker' or 'The Alchemist,' as more appropriate. The painting was exhibited in the Academy in 1871: it represents a party of visitors to the laboratory of one of those learned men of science whose occult art enabled them, as assumed, to transmute metals comparatively worthless into 'Gold.' He has evidently been operating for the amusement or instruction of his courtly company, and having taken the crucible from the fire, shows its contents to his visitors, who, by various expressive actions, show their astonishment at what is presented to them. The two figures in the background are probably attendants on the others, possibly personages of rank. The artist may have had some historical authority for the subject of his picture, but he has not declared it. The story is perspicuous enough as to its meaning, and is told with some display of artistic skill in the arrangement of the figures, though they are open to improvement in drawing.



A.H.TOURRIER. PINXT

G.CREATBACK. SCULPT

GOLD.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON. VIRTUE & Cº

BRITISH
24SE75
MUSEUM

THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."—MRS. HEMANS.

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

WESTWOOD PARK, WORCESTERSHIRE.

WESTWOOD—one of the very finest, most perfect, and most interesting of the Elizabethan mansions that yet remain in England—lies about two miles from Droitwich, in Worcestershire, and six or seven from the "faithful city."* It stands in its own grand old deer-park of some hundreds of acres in extent, and studded with such an assemblage of noble forest-trees as are seldom seen. The oaks with which the park abounds are almost matchless for their beautiful forms and for their clean growth (for they are clear from moss or other extraneous growth from bole to crest), as well as, in some instances, for their gigantic stature. One of these "brave old oaks" in front of the mansion we had the curiosity to measure, and found it to be no less than eighteen yards in circumference of bole on the ground, and thirty-one feet in circumference at three feet from the earth, with a stem hollowed by time. It is one of the lions of the place, and looks venerable and timeworn enough to have braved the tempests of a thousand years. Another oak, not far from this, is one of the finest in England, having a clear trunk, without bend or branch, "straight as a mast," to some forty feet or more in height before a single branch appears.

There are two entrance-lodges to the park from the road leading from Droitwich to Ombersley; the principal of these we engrave. Entering the gates at this lodge, the drive leads up the park to the mansion, which forms a conspicuous and striking object in front, the house and its surroundings being effectively situated on rising ground. Immediately in front of the mansion is the gatehouse, one of the most quaintly picturesque in the kingdom. It consists of twin lodges of red brick, with ornamental gables and hip-knobs, with a central open-spired turret covering the entrance gates. The gates, which are of iron, and bear the monogram J P (for John Pakington), are surmounted by an openwork parapet, or frieze, of stone, in which stand clear the three garbs and the three mullets of the Pakington arms. Over this rises the open tower before spoken of. Passing through these gates, the drive sweeps up between the smooth grass lawns to the slightly-advanced front portico which gives access to the mansion.

Before we enter, let us say a few words on the general design and appearance of this unique and remarkable building. The



Westwood, from the Main Approach.

general block-plan of the house may be described as a combination of the square and saltire; the arms of the saltire projecting considerably from the angles of the square, and forming what may almost be called wings, radiating from its centre—the whole

* We are indebted for the photographs from which have been taken the drawings engraved in this paper, to an eminent photographer of Worcester and Malvern—Mr. Francis C. Earl. The reputation of Mr. Earl is not confined to the locality in which he practises the art: he has established high renown, and occupies one of the foremost places in his profession. There are few objects of interest in Worcestershire, Gloucestershire and the Welsh border, of which he has not produced admirable photographic copies.

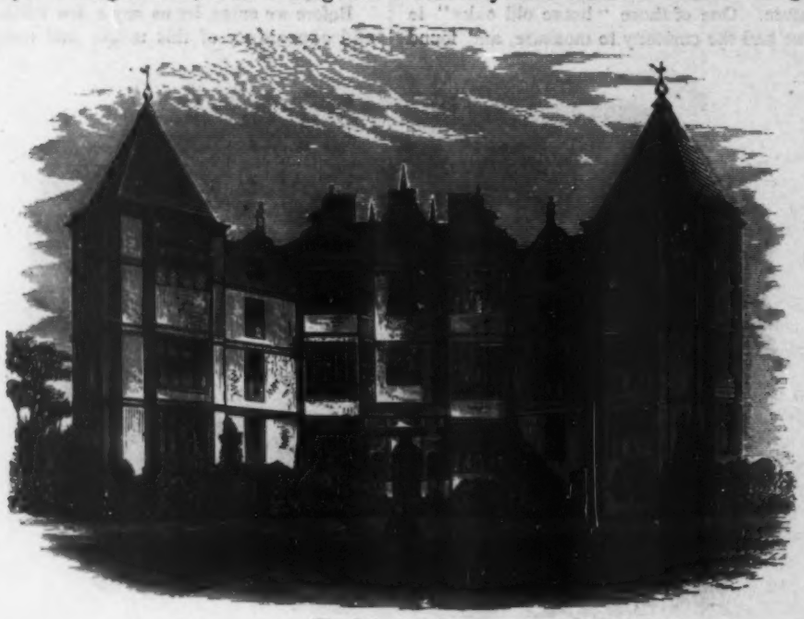
of the surface of this general block-plan being cut up with numberless projecting mullioned windows. The four projecting wings, which, like the rest of the building, are three storeys in height, are each surmounted with a spire. Around the whole building runs a boldly-carved stone parapet, bearing the garbs and mullets of the Pakington arms, alternating the one with the other, and producing a striking and pleasing effect, while the mullet also appears on the ornamental gables and on the vanes and hip-knobs. The advanced porch, erected at a later period, is of stone, and is in the *renaissance* style; over its



The Gatehouse, as seen from the Mansion.

central arch is Jove on the eagle, and in front of the main building, over the porch, are the Pakington arms boldly carved.

Standing clear from the mansion, and at some distance in front of the north-east and south-east wings, are two so-called "turrets." These are small residences, if they may so be termed, of three storeys in height each, each having two entrance doors. They are surmounted with picturesquely formed spire-roofs, covered with scale slating. Originally there were four of these square towers, the two now remaining, and two other corresponding ones at the opposite angles. These were all in existence in 1775, but have since been removed. At that time they were connected with the wings by walls, and then



The Principal Front.

again were connected with the gatehouse, and other walls, in a peculiar and geometrically-formed device. A highly interesting and curious birdseye view of Westwood, drawn by Dorothy Anne Pakington, in the year named, is preserved in the hall, and shows the arrangement of the ornamental flower beds, terraces, fruit-walls, &c., with great accuracy.

From the gatehouse, on either side, an excellent fence of pillar and rail encloses in a ring fence the mansion and its surrounding ornamental grounds, and kitchen and other gardens. These pleasure-grounds, several acres in extent, are admirably laid out and planted with evergreens of remarkably fine growth. The hedges, or rather massive walls, of laurel, box, Portugal

laurel, and other shrubs; the grand assemblage of conifers—which here seem to find a genial home, and to grow with unequalled luxuriance—and the cedars of Lebanon, yews, and numberless other evergreens, form these grounds into one of the most lovely winter-gardens we have ever visited. Among the main features of these ornamental grounds are the "Ladies' Garden," a retired spot enclosed in walls of evergreens seven or eight feet in height, having on one side an elegant summer-house, which commands a beautiful view of the Malvern Hills, and of the rich intervening country, and in the centre a sundial surrounded by a rosery and beds of rich flowers; and the Lavender Walk, where, between a long avenue of tall lavender bushes, planted by the present Lady Hampton, the elegant and accomplished successors of the "stately dames of yore" can stroll about and enjoy the delicious scent. Another great feature is the splendid growth of some of the trees; notably is a Wellingtonia, nine feet in girth at the ground, and full thirty feet in height, and a magnificent specimen of *Picea pinsapo*, measuring ninety feet in circumference of its branches, and said, truly, to be the finest and most perfectly-grown tree of the kind in the kingdom. The kitchen-gardens are of considerable extent, and well arranged, but there is no conservatory. Altogether the ornamental grounds are of great beauty, and harmonise well with the character of the building.

One of the great glories of Westwood is its water. It has three lakes, the largest of which, no less than seventy acres in extent, forms a grand feature in the landscape, and, with its many swans and the numbers of wild fowl that congregate upon and around it, adds much to the beauty of the park-scenery. On one side the lake is backed up by a wood through which, on the banks, a delightful grassy walk leads to the boathouse, from whose upper rooms delightful views of land and water are obtained.

The principal apartments in this noble mansion are the Great Hall, or Front Hall, as it is usually called; the Library, the Dining and Drawing-rooms, the Saloon, the Grand Staircase, and the Chapel; but besides these there are a number of other rooms, and all the usual family and domestic apartments and



The Entrance Porch.

offices. To the interior, however, we can but devote a very brief space.

The entrance-porch (shown on the above engraving) on the north front, opens into the Front Hall. This occupies the entire length of the main body of the building from east to west, and is about sixty feet in length. The entrance door is in the centre, and on either side are deeply-recessed mullioned and transomed windows, and there is a similar window at each end. From one of the recesses a doorway and steps lead up to the Dining-room; while from the other, in a similar manner, access is gained to the Library. On the opposite side a doorway leads to the Grand Staircase. This hall, one part of which is also used as a billiard-room, contains some magnificent old carved furniture and cabinets, and the walls are hung with family portraits. In the windows are a series of stained-glass armorial bearings and inscriptions; these represent the arms of Pakington and the family-alliances.

The Dining-room, which occupies the lower storey of the north-east radiating wing, has an effective geometrical ceiling, and its walls are hung with family-portraits. The Library similarly occupies the lower storey of the corresponding, or south-east wing. It is a noble room, lined with a large and valuable assemblage of books, and fitted and furnished in an appropriate manner. The ceiling, whose geometric panelling and other decorations are in high relief, bears among its other devices the mullet of the family arms. In the Library are, among many other Art-treasures, two important historical pictures—contemporary portraits of Brandon, Duke of Suffolk, and Mary, his wife, daughter of Henry VII., King of England, and widow of Louis XII. of France—on panel.

The view from these rooms is truly magnificent. Immediately in front is the enclosed space already spoken of, with its grass lawns, its broad carriage-drives, its luxuriant shrubberies; the ivy-grown and picturesque towers, one on either side; the grand old gatehouse, with its central openwork tower, and picturesque boundary railings cutting it off from the park. Beyond

this is seen the park, with its herds of deer, its forest-trees of centuries of growth dotted about the landscape; its noble sheet of water, on which swans and wild fowl abound; and beyond, again, the thickly-wooded confines of the grounds and the distant heights. Thus a view of imposing loveliness and of vast extent is gained from the windows of this side of the mansion. But, indeed, one of the main characteristics of Westwood is that, from whatever point the mansion is seen, it forms a striking and a pleasing object; and that, from whatever window one looks, a scene of surpassing beauty is presented to the eye.

The Grand Staircase, of which we give an engraving, is a marked feature of the interior of the house, and differs in general character from any other with which we are acquainted. It is of four landings, and at each angle, as well as in the intermediate spaces, standing clear to a considerable height above the banisters, rises a Corinthian pillar with richly-carved capital, supporting a ball. The whole is of dark oak, and has a rich and singular appearance. The series of these pillars and balls numbers thirteen. The staircase has a panelled oak-ceiling, which forms the floor of the upper gallery, from which the bedrooms are entered. The walls of the staircase are hung with fine old portraits and others of more modern date. At the foot of the staircase is the Baron Marochetti's admirable bust of Lord Hampton, before that well-deserved title was conferred upon him. It bears the following inscription:—"Presented to Lady Pakington by the Medical Officers of the Royal Navy, in grateful acknowledgment of the benefits conferred upon that department of H.M. service during the administration of the Right Hon. Sir John S. Pakington, Bart., G.C.B., &c., 1858-9.'

From the landing at the head of the Grand Staircase access is gained, on the one hand, to the Saloon and the apartments connected with it; and, on the other, to Lady Hampton's private rooms, the sleeping apartments on the same floor, and to the staircase to the upper storey.

The Private Chapel, approached from the foot of the staircase, occupies the wing at the opposite angle from the Library. The



The Grand Staircase.

ceiling is of oak, and it is fitted with open seats, also of oak, with fleur-de-lis poppy-heads. The stained-glass window, representing the Adoration and the Ascension, is remarkably good in design and pure in colouring.

The Saloon—the principal internal feature of Westwood—occupies the entire space, in the central block of building, over the Front Hall. It is a noble and lofty apartment, lighted by two deeply-recessed large mullioned and transomed windows to the front, and one, of equally large size, at each end. The ceiling, although of a somewhat later period, is a marvellously fine example of modelled plasterwork, the wreaths and festoons of flowers standing out clear from the surface, and modelled true to nature. It is divided into ornamental panels, enclosing wreaths and festoons, and round the room is a boldly-moulded and richly-decorated oak-frieze. In the centre of the side opposite the windows is a massive and elaborately-designed oak chimneypiece, reaching up to the ceiling. The pillars, and mouldings, and panels, and indeed every part of this fine example of ancient Art, are elaborately carved with arabesques and foliage; the mouldings and cornices richly carved with grotesque figures and other characteristic ornaments. In the centre panel, over the fireplace, is a fine contemporary half-length portrait of King Henry VIII.

The walls are hung with grand old tapestry, and this, at three of the corners, conceals the doors leading respectively to the Drawing-room, the Staircase, and another apartment.

The Drawing-room opens from the Saloon, and is over the Library; it is an elegant room with a ceiling of moulded pargetting in scrolls and foliage, and is of great elegance in all its appointments. At the opposite end of the Saloon a doorway opens into an apartment over the Dining-room. It is now not used, but, with its panelled frescoed walls, and beautifully-decorated ceiling, is an apartment of much interest.

The remainder of the rooms of this grand old mansion do not require special notice; it is enough to say they are all full of interest, and that they contain many pictures of value.

The family of Pakington, of which the Right Hon. Lord Hampton is the head, is of great antiquity, and dates from Norman times. It is clear, from the foundation of Kenilworth Monastery, that the family flourished in the reign of Henry I., and from that time down to the present moment its members have been among the most celebrated men of the country. In the reign of Henry IV. Robert Pakington died, and was succeeded by his son John, who in turn was succeeded by his son of the same name, who married Elizabeth, daughter and heiress of Thomas Washbourne, of Stanford, and thus the family became connected with the county of Worcester. By this lady he had issue three sons, John, Robert, and Humphrey. The eldest of these, John Pakington, was of the Inner Temple, and was constituted Chirographer of the Common Pleas in the reign of Henry VII., and in the next reign was made Lent Reader and Treasurer of the Inner Temple; and in the same year (20 Henry VIII.) had a grant from the king "that he, the said John Pakington, for the time to come shall have full liberty during his life to wear his hat in his presence, and his successors, or any other person whatsoever; and not to be uncovered on any occasion or cause whatsoever, against his will and good liking; also that he shall not be appointed, called, or compelled to take the order of knighthood, or degree, state, or order of a baron of the Exchequer, serjent-at-law, or any office or encumbrance thereto relating."

In 1532, however, he was appointed serjeant-at-law, and received a discharge so as to enable him to accept that office. Having been appointed a justice of North Wales, he was, in 1535, commissioned to conclude and compound all forfeitures, offences, fines, and sums of money due to the king or to his late father, Henry VII. He received many other appointments and honours, and was ultimately knighted. He received from the sovereign a grant of all the manors belonging to the dissolved monastery of Westwood, and thus that fine property came to the Pakingtons. At the time of his death, in 1560, Sir John died seized of thirty-one manors, and of much other land which he had purchased from seventy different persons.

His brother, Robert Pakington, was M.P. for the City of London in the time of Henry VIII., and was murdered in the streets of that city in 1537. By his wife, Catherine, daughter of Sir John Baldwin, Lord Chief Justice of the Common Pleas (by his wife, a daughter of Dormer of Wycombe, through whom the manor of Ailsbury came to the family), he had issue one son (Sir Thomas) and three daughters.

Sir Thomas Pakington, who was knighted by Queen Mary, succeeded to the estates of the Pakingtons and Baldwyns. He



The Saloon.

was Sheriff of Worcestershire in the third of Elizabeth, and, dying in 1571, at Bath Place, Holborn, was conveyed in great pomp to Ailsbury, the officers of the College of Arms attending, and buried there in state. By his wife (who survived him, and married, secondly, Sir Thomas Kitson, of Hargrave), Sir Thomas had, with other issue, a son (Sir John, by whom he was succeeded) and three daughters.

Sir John Pakington, the "Lusty Pakington" of Queen Elizabeth's court, was an especial favourite of the "Virgin Queen," and a man of rank in his day and generation. It is said that "good Queen Bess" "first took notice of Sir John in her progress to Worcester, where she invited him to attend her court, where he lived at his own expense in great splendour and reputation, with an equipage not inferior to some of the highest officers, although he had no greater honour than Knight of the Bath, which was conferred upon him in the lifetime of his father. He was remarkable for his stature and comely person, and had distinguished himself so much by his manly exercises that he was called 'Lusty Pakington.' Having by his expensive life contracted great debts, he took the wise resolution of retiring into the country, and said he would feed on bread and verjuice until he had made up his extravagances; which coming to the royal ear, the queen gave him a grant of a gentleman's estate in Suffolk, worth eight or nine hundred pounds a year, besides goods and chattels, which had been escheated to the crown; but after he had been in the country to take possession, he could not behold the miseries of the distressed family without remorse and compassion; and the melancholy spectacle of the unhappy mother and her children wrought so effectually upon his fine feelings, that he repaired to court immediately, and humbly besought the queen to excuse him from enriching himself by such means, and did not leave the presence until he had obtained his request, which involved the restoration of the property to the rightful owner. Soon after this he left the court, but not before he had liquidated all his debts. Sir John is said on one occasion to have betted with three courtiers to swim against them from Westminster, i.e. Whitehall Stairs, to Greenwich for a stake of £3,000; but Queen Elizabeth, out of her special regard for him, and her fear for his life or health, by her imperative command prevented it." "The good queen," it is said, "who had particular tenderness for 'handsome fellows,' would not permit Sir John to run the hazard of the trial."

(To be continued.)

TESTIMONIAL CANDELABRUM.

IT is pleasant to record the fact when a representative in Parliament receives expression of the esteem, respect, and confidence of his constituents; it is especially agreeable to do so in this Journal, when the Art-tribute presented is the produce of the town the member represents. John Dent Dent, Esq., for many years represented Scarborough, and in grateful recognition of his services Messrs. Bright and Sons were commissioned to design and execute, in silver, the Candelabrum engraved on this page. The firm ranks among the leading goldsmiths of the country. We add another to the proofs we have given that Art in the provinces has of late years made great advances. The Candelabrum is for six lights, a portion of the base on each side serving as an *epergne*



pillar, is supported and surrounded by a group of three classical figures, representing Wisdom, Education, and Justice.

for fruit, supported by dolphins. The upper part above the lights sustains a glass flower-dish, and this is surmounted by a statuette of Venus (in silver) rising out of the sea. Certain parts of the stand are parcel-gilt for the sake of relief. The central portion of the base is triangular in form, presenting three faces. On one of these is executed, in *repoussé* work, an admirable view of the Houses of Parliament; on the second a view of Scarborough from the sea, with the Castle and Spa standing prominently out; while the third contains the inscription recording the presentation. There are also shields at the corners, containing respectively Mr. Dent's arms, his crest and motto, with the monogram "J.D.D." Immediately above the base the stand, or

THE INSECT.

BY JULES MICHELET.

THE latest, but, we hope, not the last, of the very admirable and very valuable works of Jules Michelet which Messrs. Nelson and Sons have placed before the English public is certainly not the worst, if it be not the best, of the series. "The poetry of science" has never been so happily illustrated as it has been by the accomplished naturalist of France: his language is not only clear and comprehensive, it is graceful and often eloquent, and combines the charm of simplicity with the influence of strength. A brief, but well-written preface to this seductive book, thus characterises the author:—"His philosophy and poetry were both subordinate to his ardent sympathy with what he conceived to be the soul, the personality of nature; and whether his attention was directed to the life of ocean, the bird, the insect, or the mountain plant, he still sought for some evidence of its special and distinct existence, with thoughts and emotions, as it were, and a character of its own."

The author's words are in harmony with his theme; he revels where nature luxuriates, and there is no object in creation too low or too mean to excite his sympathy—his lovingness, so to speak. His writings are positively *delicious;* that is the aptest word we can use.

In this beautiful book there are one hundred and forty wood



A Home among the Mountains.

engravings, all of great excellence, and no doubt perfectly reliable for their truth: the accomplished artist, Giacomelli, frequently combines fancy with fact, yet never so as to impair the accuracy of portraiture; sometimes flowers and leaves are made of more importance than the insects to whom they yield feasts; but the insects always stand out in due prominence, while the floral accessories give them effect, and illustrate their habits and ways. The volume is elegantly bound, and brought out with the desirable aids of fine paper and good printing. Few books more pleasant have been issued by the press, and we are much indebted to Messrs. Nelson for the power to grace one of our pages with an example of their numerous engravings.

The graceful volume is not for a season merely, it will charm as long as nature attracts; and although probably science and search in all parts of the globe may, at no very distant period, supply pages of *errata*, no doubt the author will keep pace with advancing knowledge, and frequently alter and amend where circumstances render change necessary. But the engravings—the majority of them, at all events—will be perpetual in their interest and value, as they undoubtedly deserve to be.

THE FRENCH EXHIBITION OF 1875.

THE exacting pressure of our various home exhibitions compel us to be somewhat tardy in reviewing what they have been doing in the same way in the *Palais de l'Industrie*. This, it must be admitted, is not quite so serious an illustration of hope deferred as it might have been a few years since to our amateurs and artists, inasmuch as French Art has become, by degrees, so naturalised in our metropolis as to keep speculation and curiosity in regard to its chief movements in a very calm anticipation of "what the future may bestow." It is certain that a wondrous reaction from the depression of the paralysing wartime has taken place in Paris. Art has been advancing with amazing animation—more especially under the energetic, although not by any means uniformly calm, cheering on, of its present official *directeur*, Le Marquis de Chennevières.

In the highest class of religious subject there are some satisfactory works, and that is saying much. Of these might be noted the 'St. Sebastian and 'St. Therese' of M. Thirion; a lofty allegorical composition of 'Le Sacrifice à la Patrie,' and the 'St. Michel' of M. Merson, a young artist, who further developes the powers which, in 1873, won for him the first gold exhibition-medal. The 'St. Jerome' of M. Garrido does credit to his Spanish schooling and Spanish style. M. Doré's illustration of Dante's serpent-scene, in the seventh circle, may be classed under the same head: it is an awful acreage of horrors.

In the next higher ranges of Art inviting especial attention, are fine canvases by Cabanel and Alma-Tadema. The first represents a scene from the Bible, Tamar and her brother Absalom. For its combined characteristics—its grouping, expression, contrast, and power of colour, this seems to be the masterpiece of the artist, who now, with Baudry, heads the French school. The picture of M. Alma-Tadema illustrates a very amusing incident in, say, an Egyptian seraglio, where certain portraits are brought in for exhibition. The occasion is one of great curiosity and mirth to the inmates of the secluded *locale*, and is set forth in the artist's happiest manner.

It seems passing strange, after scenes like these and their fine treatment, to introduce such *dramatis personæ* as flocks of sheep; but, in very truth, M. Schenck has established himself in such Landseerish honour, for his artistic management of those, so-styled, "silly" creatures, that he therein commands a position of precedence. It suffices to compare his illustrations of their ways and means—of their picturesqueness in colour, physiognomy, form, and action, with those of other pictorial shepherds, to acknowledge him master of the field. Here—taking but one instance—we have a flock of the long-haired; it has been overtaken on the wild downs by a sudden whirlwind. Against this, protection could be had by coalition, but, at the moment, an umbrella, which has escaped from some traveller over the hills, comes bounding along and along, until it is in their very midst, and scatters them in horror on every side. M. Schenck's treatment is perfect.

The military contributions to this exhibition are very modest, most of them representing the manœuvres of light infantry in the late war; there is, however, one large presentment of a battle incident in the Chinese war, representing a fearful and decisive attack of French artillery upon a bridge occupied in great force by an *élite* of the Chinese army. The picture is carefully painted by M. Beaucé, and tells its tale with much clearness. On the opposite side of the saloon was a very pretentious, but assuredly most extravagant, portrait of Marshal MacMahon in battle. He is represented on a black charger, leaping out from the picture in precipitate gallop, at the head of some infantry. It is quite certain that he will soon be in the midst of the enemy; but to save or sustain him therein is not in the power of *tirailleurs* or grenadiers. This may indicate to posterity the unquestionable gallantry which so thoroughly characterises the President of the Republic, but the painter, in his zeal, must claim a prodigious poetic license.

There are several good specimens of portraiture in this exhibition; many of them come from comparatively young men. Conspicuous is Jules Goupil's lady in quaint costume, entitled '1795;' in other words, a lady in the costume of that period. The latter gives most ample folds of sombre drapery, but it is treated with masterly force and striking effect. M. Bonnat has a first-class portrait of Madame Pasca in full white robe. M. Emile Levy is also conspicuous in his portrait of the Comtesse d' E. Saint L. In this category of artists the names should not be omitted of Feyen-Perrin, Blanchard-Bongrace, Giordigiani, of the Italian school, Delauny, and Juares Vidal.

The landscape painters are not in force on this occasion: amongst them the fresh spring greenery of Zavier de Cock is a feast to the eye. Defaux's 'Ferme au Vieux Chene' is vigorously tinted. An English subject, the surrender of Haddon Hall to a troop of Cromwell's soldiers, is well conceived and brilliantly painted by a Neapolitan artist. Castiglione Clays, of Belgium, gives a powerfully-coloured view of the Thames, within view of Greenwich.

Among the *genre* display, a charming cabinet-picture by Lecomte de Nouy is of class one—'Le Songe de Cosron'—in which the black slave dreams, and his dream is depicted, that he wins the love of his fair young mistress: masterly art distinguished the composition. The names of De Beaumont Leloir, Beun, Chardin, Ferrandez Vaysen, Sain, and Bole, attracts the stringent attention of visitors to this collection.

The drawings here, so numerously contributed, are replete with interesting details, and the sculpture offers attractions not hitherto surpassed in their marble or clay. The figure for Regnault's monument is extremely elegant and sculpturally beautiful.

THE EARL OF DERBY, K.G.

ENGRAVED BY W. ROFFE, FROM THE STATUE BY MATTHEW NOBLE.

THIS fine bronze statue is an object of great attraction to almost every one who happens to be, for the first time, in the neighbourhood of the Houses of Parliament and Westminster Abbey, between which it may be said to stand—in one of the ornamental gardens opposite Palace Yard. A full description of the work, and of the decorative pedestal that supports it, appeared in our Journal about a year ago, when the statue was erected. It is, therefore, only necessary to state that the deceased nobleman and famous statesman is represented in the costume worn by him as Chancellor of the University of Oxford; that the sculptor, Mr. Noble, has produced a figure of considerable dignity and of graceful attitude; and that it is the result of a subscription raised among the friends and admirers of the noble earl. If all our public portrait-statues bore evidence of as much Art-merit as does this, we should, it may be assumed, hear fewer charges brought against them than are now made.



THE EARL OF DERBY. K.G. &c. &c.

ENGRAVED BY W. ROFFE. FROM THE STATUE BY MATTHEW NOBLE.

LONDON. VIRTUE & CO

BRITISH
24SE75
MUSEUM

CHINESE PORCELAIN,

PARTICULARLY THAT OF THE TA MING DYNASTY.

By CAPTAIN J. H. LAWRENCE-ARCHER.



ONE'S impressions of the Chinese empire are generally so vivid, that the memory is but little taxed to recall past incidents; and if this be the case with the ordinary traveller, what must it be in that of a visitor who, without prejudices and with some object in view beyond mere "curio hunting," has sought from Hong Kong to Pekin to enlarge his knowledge of the social system and Arts of that wonderful people?

The first impression on arrival at Hong Kong is one of unmixed surprise at the complete novelty, even of the aspects of nature, and of satisfaction that in the people themselves the *comic* is, after all, but a small element; while the evidence of unflagging industry forbids the supposition that the race is really so debased as has been but too often asserted.

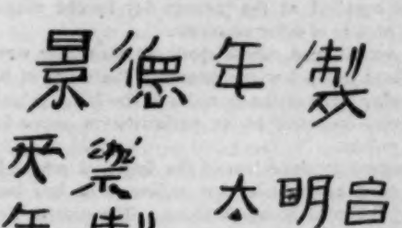
A further experience does not dissipate such impressions, but, on the contrary, adds weight to them; and, amongst other novelties, the lover of Art discovers that, after all, the delineation of nature, such as we see on certain specimens of porcelain, where sombre fir-trees are vividly contrasted with the red soil from which they spring, owe little or nothing of their grotesque effect to the imagination, or at any rate exaggeration, of the artist.*

Before leaving England the writer had been at some pains to acquire a practical knowledge of the manufacture and ornamentation of porcelain, and, like many others, he was dissatisfied with the majority of those specimens of Chinese origin, which have been handed down as heirlooms in old families;† and he felt assured that *these* could never have issued from the best manufactories of porcelain in China—a suspicion confirmed by the writings of Father d'Entrecolles, Stanislaus Julien, Jacquemart, and others. Fortunately, the writer arrived in China immediately after the sacking of the *Yuen-men-Yuen*, when so many splendid or beautiful specimens, hoarded jealously for centuries in the imperial depositories, at length became known to the outer, and at *that* period scarcely appreciative, world; and when, for the first time, the matchless bowls and jars of the fifteenth and sixteenth centuries—when the art of ornamentation, in the most vivid as well as purest colours, had attained to what may be called perfection—proved that Imperial taste delighted not in the grotesque, however redeemed by the harmonies and contrasts of colour, but in true beauty of form and chaste embellishment. On these fragile vessels was preserved a chronicle of the empire throughout many dynasties; but of these latter, it may be convenient to restrict oneself to the *Ta Ming* (1368-1647‡), and its successor, the present Ta Tsing.

It is no derogation of the *official* character to say that no "barbarian" who visits China can avoid the contagion of "curio hunting."§ Every one becomes a collector of something or other—jade (nephrite), *cloisonné* enamel; the higher class of pictures, from private collections; and fans which have been used, as is customary here, in place of albums, as among ourselves, for the reception of *impromptus;* pen and ink sketches, &c. Some little knowledge and discrimination, however, are required in collecting the above; but the simple curio hunter, who merely admires novelty, finds ample occupation among Canton jars, tea-caddies, and crape shawls; paintings on rice paper (as it is called), made expressly for exportation; and ivory chessmen—never to be played with.

Although this spirit of traffic seems to affect all alike, it cannot with propriety be indulged by all in the same way; and thus, while the highest functionaries are constrained to adopt the *battue* system at their own residences, their less honoured countrymen have the advantage of a greater liberty in hunting for themselves.*

Having acquired, through the government interpreters and others, a knowledge of the various characters which distinguish the Imperial from other porcelain, the writer commenced making a collection of the former in a chronological series, confined to the dynasties just mentioned, as being less liable to mislead him; for the marks on specimens of the older dynasties are frequently open to doubt, and are, moreover, often in the *seal* character—a peculiar variation of the ordinary six characters, forming a square of two columns of figures. It is the mark with six characters that is to be relied on as Imperial during the



Earliest Mark of Four Characters: A.D. 1004.

Ming dynasty; that with four being, as a rule, merely commemorative of the *period*.

It will be sufficient to make a brief quotation from the admirable work of M. S. Julien, to justify the foregoing remarks: "La dynastie de Ta Ming nous offre un nombre beaucoup plus grand de fabricants habiles—sous plusieurs empereurs des Ming, la porcelaine a fait de nouveaux progrès, et, malgré l'accroissement remarquable de sa fabrication, elle n'a rien perdu de sa finesse et de sa beauté."

It is quite a mistake to suppose that a profusion of colours—albeit admirably harmonised—is any characteristic of the supe-

* On the barren red hills of Kowloon, whose sides are sometimes covered with huge black boulders of granite, like herds of antediluvian monsters grazing on the fiery surface, there are deep and narrow fissures, lined with a profusion of delicate plants which seem to shun the broad daylight in these cool retreats. Then there are islets on the coast, of similar geological formation, which are literally surrounded by "the multitudinous sea *incarnadine;*" for the waves, washing away the brilliant red plastic clay, are themselves dyed a roseate hue for many yards out, while the huge blocks of granite, left gaunt and bare, often assume the most grotesque and fantastic forms; so much so, indeed, as in many instances to appear like the sculptured relics of antiquity.

† Porcelain was introduced into Europe in 1518, although a later date has been assigned.

‡ 1647.—This date is variously given. The earlier Tsings were reigning contemporaneously.

§ "Curio," i.e. *curiosities.*

* An instance of this occurred while the writer was at Pekin. A certain high official was one day lounging on a sofa, when a Chinese dealer, carrying something carefully wrapped up in cloth under his arm, suddenly rushed into the room, trembling and evidently in great alarm. The cause of the intrusion was rapidly explained; the Chinaman had become possessed of a specimen of Imperial porcelain, which jeopardised his head, and he was anxious to dispose of it. The generous purchaser did not hesitate to pay 200 dollars for the treasure of Art. A few days after, the official, with an air of mystery, told a visitor that he would show him something of matchless value, and produced the vase. "I have seen that before," said the latter. "Impossible!" "I am certain; it was offered to me by —— (the vendor) a few days ago." "Then the price was perhaps too high?" "Not at all; the fellow only wanted three dollars for it." The drawing-room in the British Embassy, wherein these incidents took place, is very beautiful and peculiar. The lofty walls are papered with a rich cherry colour, which peeps through the spaces of a magnificent tracery in richly-carved dark wood from floor to ceiling.

rior descriptions of porcelain, and notably of the Imperial. Nay, to go farther, it may even be asserted that during the best period of the manufacture in China, the specimens discovered in 1860 are remarkable for the production of the finest chromatic effects with the fewest pigments. Thus a peculiarly elegant small vase of the Emperor Tchingté (1506-21), which the writer purchased at Tien-tsin, is pure white, with a floriated pattern in *blue*—a colour for which that reign is celebrated;* another, a globular bottle, is of a perfect marone, with an Imperial five-clawed dragon of the purest turquoise-colour grasping its long neck; and again, we have a yellow plate, with a flight of white storks, with black beak and red legs, gyrating in perfect order, and in *perspective* to a common centre. In the earlier specimens a few word-characters, or the Imperial dragon, are frequent; but towards the close of the sixteenth century, the fret, the honeysuckle, and various symbols, flowers, and fruit were gradually introduced, and most carefully painted.† Variety at length superseded the previous economy of colour, and in the earlier period of the Ta Tsing dynasty, the specimens collected by the writer were of a less bold design. The colours were, as a rule, more feeble, and the outlines sometimes cloudy. Compound colours, such as *browns* and *purples*, then became prevalent; and in place of the vivid blood *red*, perfect *blue*, and *green*, we find more *rose* tints, and a delicate *sea-green*—not, however, debased to the muddy green, so familiar in the ware of Canton—embellished with roses, butterflies, and birds, executed, by the way, without accuracy or finish.

The *green* of the Ming period was an absolute and intense green, which, like the *blood red*, is conspicuous amidst a hundred rivals in any collection. So, likewise, the perfect purity of the golden *yellow* of the earlier sovereigns of the Tsing dynasty, cannot be equalled at the present day by the manufacturers either of China or of other countries.

As the Art declined, meretricious ornamentation was resorted to; yet there are a few specimens of the reign of Keënloong which display many of the beauties of the Ming porcelain without, however, attaining to its perfection in any colour, save, perhaps, *yellow*.

With regard to the colour of the Imperial porcelain, it is a common error to suppose that *yellow* alone has been appropriated by the royal houses of China. The present dynasty has indeed affected this colour, but *not exclusively;* and *the* colour of its predecessor, the "Ta Ming," was *green*. This partly accounts for the curious fact that yellow, *par excellence* the Imperial colour, is rarely found on the porcelain of the older dynasty; and the reason may be that the art of producing the remarkable green, already noticed, was discovered while those sovereigns held the throne, on which account its beauty may have brought it into especial favour. But the secret was lost with the throne, and the present dynasty has been unable to re-discover it.

But this green was only *adopted* by later Ming sovereigns, the earlier having, at any rate in one instance, had a preference for the scarcely less beautiful blue of that period; and it does not appear that the earlier dynasties appropriated any particular colour of porcelain for that of *Song*, which preceded the Youen,‡ and the still more remote *Thang*, used almost exclusively *pure white* or blue.

In describing the purity of the older Chinese *blue* and *green*, it is not enough to say that these colours have a depth that causes one to forget they are merely superficial; yet of all the collectors whom one meets in search of rare specimens, how few have that intuitive perception of excellence which may be said to be independent of study. While the guest of the late Sir Frederick Bruce, at Pekin, the writer, as elsewhere, had many opportunities of observing how diligence and *comparison* are often substituted for discrimination.

But specimens of the present Imperial dynasty's porcelain were only to be obtained where British troops were stationed, and one might have rambled for months within the vast enclosure of the capital without discovering a single example. It was to Tien-tsin that the valuable plunder of the palace found its way, and here alone could the collector hope to obtain the finer kinds of porcelain; and, these rose and fell in price according to the rumours of the maintenance or the withdrawal of the European force; for, in the latter event, the possession by a native of his sovereign's property would, to say the least, have been inconvenient.*

Of the dynasties before the Song, Youen, and Ta Ming, the porcelain is, of course, rarer, and perhaps more difficult of authentication. To those earlier dynasties has chiefly been attributed the old grey crackle, the manufacture of which, however, was successfully revived under the Ming sovereigns. The earlier crackle, as a rule, is generally of simple form, with few ornaments beyond ke-lings' heads, rings, and collars of symbolic characters, in a dark brown metallic-looking clay.

Amongst the earliest Imperial porcelain was that of *Kouan tchong yao* (A.D. 220-265), but the writer has not seen any specimens of it. During the Thang dynasty (618-907) brownish yellow vases, poor in colour, and of little estimation, were manufactured; but the blue porcelain, called *Yues*, of the same period, is of the highest value. The next, of any note, was also a blue porcelain. The *Chou Yao*, of the same sovereigns, was white, and has been celebrated by Chinese writers. The *Pe-se-Yao* was a blue porcelain, and entirely reserved for the sovereign.

Of later ancient porcelain the *Tchai Yao*, made in the reign of Hieu-te (954), far surpassed in delicacy and beauty all its predecessors. It was sometimes a crackle, ornamented with paintings of musical instruments, writing materials, &c. On the accession of the *Song* dynasty, in 960, this fine porcelain was frequently made of a sky-blue colour. It has been said that the Emperor Chi Tsong himself (954), designed the form of these rare and admirable vases. The best porcelains of note (Song dynasty, 960-1279) were (1) blue, (2) blue, (3) white—the latter inferior. Then came a dark grey porcelain, made for the Court and magistracy; then a pale blue of inferior character. These were followed by extremely delicate and brilliant white vases, and by pale violet jars, and vases of inferior quality, covered with a profusion of painted flowers and curious objects. Next we find pale brown cups and bowls; and, in A.D. 1227, a beautiful white fabric, the *inferior* kinds of which were painted yellow. Then followed porcelains chiefly in white and blue, until, in the *Youen* period, were produced the celebrated *Nau fong Yao* vases, painted with flowers; and, among the last of the so-called antique fabric, we find the *Ngeou* crackle.

These are the celebrated Imperial *King-te-Tching* manufactures; but the great Song dynasty had ovens of note elsewhere. In the southern parts of China these spoils were never procurable, and at Canton or Hong Kong, as high prices have been offered for them as they afterwards fetched, after the risks of the voyage, at the earlier auctions in London, when an erroneous idea seemed to have prevailed that these aristocratic pieces were inexhaustible, and that the flow from the Treaty ports would be continuous—a mistake long since dissipated.†

The "important pieces," as they are sometimes called, which now fill our shop-windows, especially those from Canton, are of little value, and comparatively less merit; a remark, however, that does not apply to the effective combinations of red and olive-green, black and gold, &c., so characteristic of Japanese ware. The former, with their battles and processions, atlas moths, and flowers, cannot stand a comparison with the Imperial porcelain, and the smallest *Ming* specimen placed beside them, would at once challenge the paleness and weakness of their tints, and vindicate the claim of quality over quantity or bulk. In the collection made by the writer, it is worthy perhaps of note, that the most beautiful examples, were

* This fine cobalt blue was discovered at this period.

† The figures found on ancient enamels were not at an early period common on porcelain.

‡ Predecessor of the Ta Ming.

* It has always been considered sacrilege and profanation for an ordinary subject, or indeed any subject, to possess himself of *Imperial* porcelain in China.

† A chronological series of the *Ta Ming* porcelain, duly authenticated, was sent by the writer to the South Kensington Museum, on his return from China, as of an historical value; but as only £20 was offered for it, he disposed of the collection elsewhere, but separately; a circumstance much to be regretted. They were evidently in advance of their time!

amongst the *smaller*, but it is difficult to drive the idea out of some minds of getting one's money's worth in size. For instance, superior to all such vases was a small specimen of that inimitable sunny yellow—worthy to be the Imperial colour—beside which, one may confidently say, and without any disparagement, the best yellows of any other manufactory would have looked impure—greenish or whitish—thick and earthy.

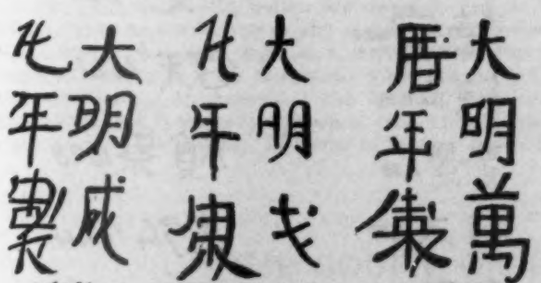
Of the larger pieces found in Northern China, the magnificent blood-red bottles, dashed with pale plum colour, and the ashen grey, sprinkled and streaked with the same red, have been scarcely sufficiently appreciated. Indeed, one, assuredly worth twice as many pounds, brought, at a certain London auction, only six shillings; yet it was probably unique, so far as experience has shown, in regard of colour and even glaze. It was not exactly a *red* bottle-jar, but of the most exquisite *cinnamon* colour, uniform in tint, and without a spot or blemish.

Doubtless, the just distribution of colours on large pieces of porcelain, entails increased difficulties, but these, after all, are confined to the original design. Some of the rarest, and most valuable vases, such, for example, as those of ancient date, made at *Siaou-Kou-Khi* are, although diminutive, of rare beauty.

Wandering one day about the bystreets of Tien-tsin, in that irregular manner supposed to be characteristic of the "curio hunter," the writer's attention was arrested by a small antique crackle jar of great beauty, lying on a stall, amongst a collection of old coins, keys, bells, and other metallic fragments. Its form was that of an elongated gourd, of four flutings; the colour, a faint and delicate fawn, and the glaze was of the finest description. But its chief interest lay in its embellishment, which consisted of a raven—a perfect type of the "ominous bird of yore," who had learned his only word from some unhappy master—a raven perched upon a branch of weeping willow of the finest blue. By a few bold touches, the utmost meaning was conveyed. The jar may have been used for incense-sticks, in some temple, or as a pencil-holder, or even for chrysanthemums, or the early narcissus, or the new year's spray of *Ekianthus* with its peal of gummy bells. Thinking his prize safe, the writer did not purchase it on the spot. Happening to dine the same evening with another porcelain-collector, the latter's interest was so much excited by a description of the jar, that the writer became aware of his imprudence. As in love, so in porcelain, the fear of a rival provokes the desire of possession, and feigning some excuse for his early retirement from table, he lost no time in retracing his steps, and at length, by the aid of a charming paper-lantern, he achieved the recovery, to speak metaphorically, of "the wonderful lamp!"

Apropos, some of the most beautiful of the thinner porcelains are used as lamp shades. These are of various shapes—the oblong, truncated oval, and cylindrical. But the latter form, in a coarser, or at any rate thicker, material, is chiefly used as hatstands for the table.

Amongst other beautiful examples of Ming porcelain, which the



1465-86. *Tchinghoa*—1465. 1575—*Wanli*.

These are taken exactly from genuine specimens, but, as will be observed, some of the characters have been carelessly formed.

writer collected at Tien-tsin, may be mentioned—1. A *vermilion* ink-holder, of pure white, shaped, with its plain cover like a soap-box, and painted with fishes of the vivid red of the period. It bore the mark of the Emperor King-tai or Cheng T'hai* who reigned *circa* 1448-57, along with the four other characters, for Ta, Ming, Nien, Tchy,† which invariably accompany the sovereign's name. 2. A pretty covered dish similar in form to the preceding, but larger, being about eight inches in diameter, having, on a white ground, Imperial dragons of the magnificent blue, known as Hoeu-t-sing—a colour, by the way, which M. Julien thus characterises (after incidentally observing that *blue* was chiefly used for the palace)—"la couleur brillait du plus vif éclat." The piece just described, bore the mark of the Emperor Siouen-te, who ascended the throne in 1426. 3. A white bottle of peculiarly-elegant form covered with blue flowers of great beauty, and which bore the mark of the Emperor Tcheng-hoa (1465-88).

Not only were these specimens beautiful in colour, but in the milky quality of their glaze they could not probably be surpassed, and yet they would scarcely have drawn the attention of one who had not studied the subject.

The inner surface of bowls and such articles is generally pure white and undecorated; but on the under surface of saucers and plates, the red symbolical bat or vampire (wisdom), the peach, or some other simple object, in *one tint*, is of frequent occurrence; and likewise the two birds, symbolical of love.

As regards the delineation of bird life, the older Chinese artists, whose works are so constantly reproduced, are probably unrivalled. They seem to have entered into the inner life—the feelings of "the feathery tribe"—while their horses and buffaloes are invariably grotesque and disproportioned. This may arise from the fact that there are but few *beasts* of burden in China, and these of inferior breed, and that the artist has been obliged to look for his animate subjects in mid-air. His sympathies, moreover, as a believer in transmigration of souls, may have intensified his perceptions. He treats such subjects in the most masterly style, until his art itself is nature. Thus we may see two larks rising from a tuft of brown grass, rendered with admirable fidelity and sentiment; a heron standing alone, with vigilant eye, amongst the pale pinks of the lotus; or the ardent cock preparing to dart sideways at a berry.

An idea prevails—or, at any rate, once prevailed—that Chinese artists are only excellent in a small cramped style, whereas their better productions—rarely seen in Southern China, where exportation is a main object—are marked by extreme simplicity of design, united with boldness and freedom of touch, as in their large works on rollers, where the easy grace of flowering plants, &c., the convolutions of the dragon, and the peculiarities of the bamboo,‡ are admirably discriminated. Moreover, in their highly-ornamental word-characters, this boldness and freedom is even more remarkable; and a specimen in this style, presented by the writer to the Museum of Arts in Edinburgh, may excuse an explanation of the way in which he obtained it.

Observing one day, in a street of Tien-tsin, an animated crowd surrounding a man, he forced his way through, and was surprised to discover that the object of attraction was the Chinese character "Peih" (a pencil). It was about thirty inches long, and painted black (as it *seemed*) on a large roll of paper. The bystanders, in their coarse dark blue and brown jackets,§ were no less surprised to find that a *barbarian* could appreciate a real work of Art, and, after a few words in Chinese and *pidgin* English, they were so much gratified that the "Peih" was purchased and presented to the stranger by general acclamation.

But the character itself was, in its way, a marvel of skill, and might be compared to a sword pointing downwards, the hilt being flourished with ribbons. A brush, about two inches broad and extremely narrow, must have been used, so that while

* In translating these names into English, writers have used considerable license, hence the variety of spelling in English.

† This character varies: Nien, or Nëen, a year (upper character to the left of the reader), is generally carelessly painted on porcelain; hence variations. The characters given in this paper are taken with such defects from specimens.—See JACQUEMART.

‡ The Chinese (and Japanese) are certainly unrivalled in their delineation of the *bamboo*. They delight to show their skill in representing it under the varying force of the wind—quivering sharply in a stiff breeze, or merely waving in a light air—violently *disordered* by a sudden gust, or motionless in the stillness of noon.

§ The Chinese only wear in the streets what are called sad colours, and white.

the broad blade was carried down in undulations to a fine point, the brush turned sharply on its edge was made to describe the finest lines and curves—now narrowing to the former, and then sweeping round in full loops, carried again into knots, and as ingeniously extricated. There was no hesitation about the masterly hand that had produced this—no pause, and one change succeeded another with the utmost precision. At first the writer mistook the character for a hand-painting, but, on a closer inspection, it appeared to have been *printed* from a wood block; in either case, however, the merit was the same.

On Chinese porcelain, of fabulous creatures, or at any rate those corrupted from the original forms of an extremely remote tradition, or symbolical of some scientific, and, afterwards, religious secret, we find, besides the Imperial dragon, the Ke-ling, a sort of bovine unicorn; the Keaou, or dragon of the marshes; the Le, an ocean dragon; the Phœnix, represented as of the Gallinaceous tribe. Of the mythical rams which are said to have visited Canton, and become its patrons, the writer has never seen any representation on porcelain.

Jacquemart (who, by the way, is an inferior authority to *Julien* on *Chinese* porcelain) says: "Le dragon impérial a les membres de cinq griffes: il est également l'attribut des fils de l'Empereur, et des princes de premier et de second rang. Les princes de troisième et de quatrième rang portent le dragon à quatre griffes." There can be no doubt of the authenticity of pieces bearing the five-clawed dragon, whatever may be said of the four and three-clawed.

But the Imperial dragon was, in the first instance, probably intended as a symbol of Destiny, whatever his mere *form* may have been derived from; for, gifted with all the attributes of power and intelligence, he is nevertheless defective in *one* respect—he is *deaf*. He is also a symbol of algebraic science, as indicated by his eighty-one dorsal scales; and, as the source of inspiration, in a picture once in the writer's possession he is represented as answering the invocation of a sage who stands with outstretched arm and pencil towards the clouds from which he is evolving.

The Chinese are fond of taking snuff, but not out of *boxes* as we do: they prefer a small porcelain vial, to the stopper of which is attached a metal extractor, such as we have for cayenne pepper. These vials are sometimes of singular beauty. The writer had, in particular, one like a scent bottle for the hand, of a pale, watery blue ground-tint, on which was represented, in deeper blue and Indian red, a tradition of some deluge, in which the spirits of the vasty deep, each bearing on his back a crab, cray-fish, tortoise, or other amphibious creature, seemed warring with the dragon and the powers of the air. The skill with which the figures and colours were distributed was remarkable. It may be remembered that the Abbe Huc, quoting from an Arabic writer, mentions that a certain Emperor of China, in a conversation with Ibn Vahab, ridiculed the idea of a *universal* deluge, and, while acknowledging his veneration for Noah (Nuh), asserted that the Chinese had never believed in any but a partial deluge.

These small bottles or vials, so various in form and ornamentation, are rarely seen in England, and, when seen, are, as a rule, greatly undervalued. This may arise from the little which is known of Chinese Art and history in England, and also from the desire of purchasers to have conspicuous and large objects in their drawing-rooms, rather than those of a higher character, but of more modest appearance.

The Chinese, being a thoroughly practical people, prefer certain colours, not for their intrinsic beauty, but for their adaptability to various uses. Thus, a teacup will be preferred if, on the infusion of tea in it, a disagreeable colour is not produced through the semi-pellucid material; hence the popularity of *blue*.*

The same remark applies to their teapots, and especially those of Northern China, which are so unlike those that were in use amongst ourselves, or the hexangular specimens of Canton, with thin wire handles.

* The Chinese themselves say that tea looks better through a blue cup.

The teapots of Northern China are generally of elegantly-moulded red, or chocolate-coloured, unglazed clay, embellished with the leaves of the bamboo, or blossoms of the peach, exquisitely modelled. Sometimes little blue figures of Ke-lings, &c., in glazed porcelain are all. The diversity of form is surprising, but the *spout* is invariably short; and we never see the unlike monstrosity which used to be so fashionable, in England, with its huge proboscis.

But it is needless to enter upon long digressions. Our English ware has been gradually driving the Chinese out of its own market; but a Japanese competition may yet prove still more successful.

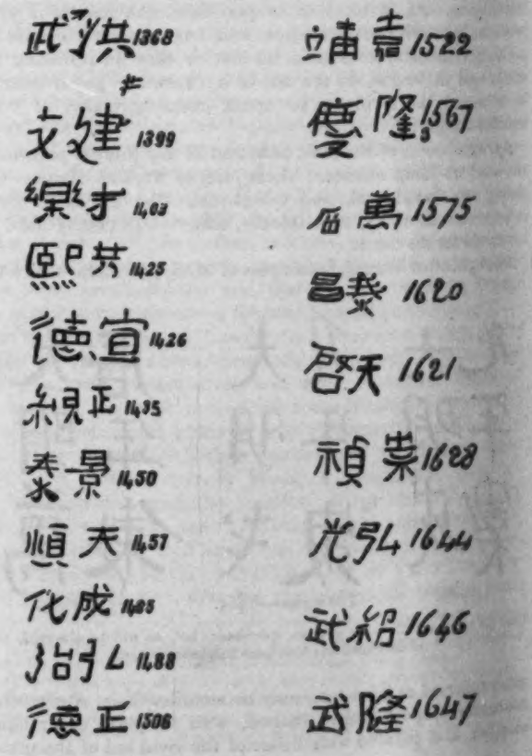
The Chinese, however, do not admire our coarse ware, although a shopkeeper in Pekin offered the writer, as a 'curio,' a blue willow-pattern plate from England for half a dollar. They do not seem to recognise their own willow-pattern in our imitation.

It is a remarkable fact that in the adaptation of Chinese designs, and more especially in borders, composed of curious objects, we have entirely failed to catch the genius of that people. A mixture and confusion of styles the most incongruous, and lines the most discordant, has been the result; but this error has been discovered, and not too soon, by our porcelain-artists, who now show a better judgment by faithfully copying the inimitable works of the masters of China and Japan—especially the latter, who have shunned the formal balancing of flowers and birds, and chosen the symmetrical irregularity of nature.

The following may be accepted as a safe guide to the marks on imperial porcelain in the ordinary form of six characters in two columns—the name of the dynasty and the words *Niën chou* (period of) being of course supplied by the collector, but the repetition of which would be inconvenient within the present space. The *seal* character is not given.

It is only necessary now to remind the reader that only the later dynasties of Ta Ming (1368-1647) and of the present Ta Tsing (1648-1875) have been reviewed.

The twenty-first dynasty, or that of the Ta Ming, which mounted the throne of the Chinese empire in 1368, on the fall of the *Youen*.



THE SOCIETY OF FRENCH ARTISTS, BOND STREET.

NOTHING can be more gratifying to the lover of Art than to find an educated gentleman, a man of taste, presiding over and controlling the fortunes of a picture gallery, as nothing can possibly be more repulsive than the odd mixture of assumption and deference of the stereotyped phraseology of the mere dealer with the cunningly-remembered words caught from the lips of the cultured connoisseur, to which we have to submit from those to whom what we may call our accidental exhibitions are sometimes entrusted. When, therefore, we are informed that the Society of French Artists, whose summer exhibition was lately opened, is now entirely under the directorship of the gentleman to whose judgment and lively sense of what is becoming it has owed so much of its individuality of late years, both the society and the public have cause for congratulation.

Including the drawings and etchings of Legros, which form quite an exhibition of themselves upstairs, the collection comprises 122 works, a number that may be comfortably mastered within a single visit. On entering the gallery one is confronted by an important picture by Legros, the leading figures in which are two white-mitred, red-robed bishops. It is entitled 'Chantres Espagnols' (37), and the religious ceremony which it represents is perfectly in harmony with the peculiar manner of the artist. Much of his dryness, however, is disappearing, and we are glad to think that picture-buyers are at last waking up to his undoubted merits. In his 'Un Pélérinage' (80) we have an outdoor religious ceremony of still greater interest; it represents a number of peasants, mostly women, before a rural shrine, round which is a rich growth of underwood. Although M. Legros has long made subjects of this class his peculiar study, he has never, we think, brought forth the devotional sentiment so naturally and sweetly as in the picture before us; and now that the asceticism of his manner is in a great measure gone—the happy result, probably, of his having much taken to landscape lately—we have no doubt his popularity with the English public will increase largely. For etching he has long had a reputation, and the visitor, when upstairs examining his drawings, will have an opportunity of satisfying himself how thoroughly that reputation has been deserved.

Immediately underneath 'Chantres Espagnols' hangs 'The Market-place at Ploudalmeizeau, Finisterre' (39), by L. Lhermitte. It is market-day, and countrywomen, with their poultry and other produce, are congregated in the market-place, whose boundary line is some quaint old houses. A warm grey tone pervades the picture, and although not so vivacious in colour as similar subjects treated by De Nittis would be, it is perfectly in harmony with itself, and treated with knowledge and spirit. These qualities come out in great force in Munkacsy's 'Washerwomen' (42). Five hearty women are at the waterside washing. Dark grey clouds are overhead, contrasting most effectively with the white clothes the women are washing; and on the distant horizon we see the day closing in a long level stretch of golden light. This tones down in a very delightful way the figures of the women in the foreground, which are painted in with much force. Munkacsy is Polish by birth, but French by education, and is evidently destined to take a leading place among artists. His picture, 'Le Héros de Village,' now in the Paris Exhibition, is said by the *Moniteur des Arts* to have been sold to an English collector for the large sum of £3,280. 'A Street Brawl' by him (33), is a canvas full of Isabey's dash and spirit, and represents two cavaliers crossing swords in anger at a street corner. Roybet, like Munkacsy, is another young artist from whom we have yet much to expect: his 'Chess Players' (36), two cavaliers in gay attire, with legs astride a bench, intent on play, is solid and effective.

Among the landscapes on this side of the gallery we would point to Jules Dupré's 'Pond' (43); Münthe's 'Autumn' (50), a full moon shining over a stretch of sedgy water; C. F. Daubigny's 'Normandy Orchard' (51); and to the half-dozen charming landscapes of Corot, who, it is sad to think, will charm us no more. Of the flower painting of Fantin we need not speak. He seems stronger and truer this year than ever. So far as regards the London public, this artist's reputation was made entirely within the walls of this gallery, which we are glad to think means to him now much more than a hundred per cent. on his first pieces.

Turning to the left, we find the place of honour nobly filled by Troyon's 'Shepherd's Dog' (22). The sagacious brute stands upon a commanding eminence, at the foot of which the sheep defile before him, while he looks out keenly for a wave of his master's arm, or listens for his voice. The force this artist has thrown upon the canvas, without having recourse to the *impasto* of Dupré, is of the most telling kind, and has perhaps never been surpassed by him. The 'Shepherdess' (24), by Jacques, is more of a landscape-picture, and represents a woman with her dog and sheep all gathered under the shelter of a great oak-tree. Unlike Troyon, he makes free use of his pigments, and so far might in his method be classed with Dupré. Clara Montalba is fast acquiring a similarly masculine touch, as her 'Landscape' (16), probably painted on the spot, demonstrates. The strong furzy foreground, running away into a lovely distance on the right, is not unsuggestive of the French school, although the lady has quite enough of individuality of her own on which to draw. 'Gathering Sticks' (27), by Artz, is a clever picture, reminding us somewhat of Corot. H. Pille's 'Flemish Interior, seventeenth century,' representing two young girls standing and listening respectfully to a lady who is seated, and who is evidently their governess, is one of the figure-pictures of the exhibition, and will well repay close study. The unfinished 'Bull Fight' (77) of Fortuny, bought at the recent sale of his sketches in Paris, and the 'Eastern Girls' of Diaz, are equally deserving of attention. Mme. Cazin quite sustains her reputation with 'A Sussex Lane in Twilight' (18); and although Mrs. Alma-Tadema's 'Light and Shade' is but a tiny production, it is full of well-conveyed observation. This lady's portrait, by Dalon, is the only piece of sculpture in the room, and a very charming portrait it is. Jules Dalon, it is gratifying to think, has settled among us, and the influence of so accomplished an artist on the English school of sculpture must be entirely for good. It will be seen by these remarks that with M. Deschamp's first exhibition we are more than satisfied, and we conclude our necessarily short notice by expressing our heartiest wishes for the continuance and success of this French Gallery.

THE GOUPIL GALLERY, BEDFORD STREET.

THIS is an exhibition of high-class Continental pictures by modern artists, the catalogue says; and when the visitor enters he finds that it is so. The name and reputation of such a house as Goupil & Co. would, of course, be sufficient guarantee that any collection of pictures identified with them must be such as Art-lovers and connoisseurs would contemplate with profit and delight: but their exhibition might have been all this, and yet not have possessed the latest masterpieces of Corot, Meissonier, and Gérôme.

Besides four charmingly-treated pieces of sculpture by

D'Epinay, which he names 'Venus,' 'The Golden Belt,' 'Fanny,' and 'Phryné, after Gérôme,' there are 160 pictures, and all of them, as we have said, possess high Art quality. Here is a picture in the Italian school, for instance, by Sorbi, representing a 'Florentine Concert' (45) in the days of the Republic. Five young ladies and a gentleman are seen playing various instruments, while the youths on the stone-bench listen rapturously. This picture, although it looks dry at first is, on a little closer acquaintance, perfectly sweet and rich. It is Raphaellesque in the purity of its drawing, and the precision of the artist is such that one can readily believe the picture was all painted at the first touch. De Beaumont's 'Jesters' (48), two misshapen and almost repulsive-looking dwarfs making their bow before some court-ladies, is not so agreeable in manner, but it is quite as effective. In landscape we have No. 66, by Jules Dupré; 'Dutch Downs' (26), and the 'Drawbridge' (149) by J. Maris; 'On the Sands at Yport' (60), by A. Charnay; 'On the Cliffs' (105), by Jules Breton—a lusty, life-sized fisher-lass of Brittany lying on a grassgrown rock, gazing, heedless of her distaff which lies near her, far out to sea: another life-sized subject is 'The Storm' (150), by W. Bougereau, showing two sweetfaced girls standing timidly by the sea-shore while the storm breaks over them. In cattle-subjects we have Van Marcke's 'Prairie' (133); three cows in a meadow, and a similar subject, by Troyon (107); these the visitor would do well to compare one with the other.

The Fortuny school is represented by the master himself in 'A Spanish Bull Fighter' (131), one of the last pictures he laid in. The *matador* stands cap in hand, asking permission to kill the bull; and although the picture is far from being finished, it is of immense value to all who take an active interest in Art for what it reveals of the *modus operandi* of the great Franco-Spanish master. His friend Madrazo sends 'A Spanish Girl' (65); and Agrasot a very interesting picture which he calls 'The Clever Dogs' (64), exhibited by their master to a long line of ladies and gentlemen, who are evidently delighted with their marvellous performances. Capobianchi—as capable a man perhaps as there is in the school—contributes a brilliant picture which he calls 'The New Dress' (76). Roybet, a sound draughtsman, and one of the most promising of the rising French colourists, has one of his cleverly-painted 'Cavaliers' (72); and the sparkling De Nittis shows us what the 'Avenue of the Empress' is at a fashionable hour, both in the picture numbered 112, and in 'The Little Dogs', numbered 69. Other two notable artists are Jules Goupil and Michel Munkacsy. The 'Une Citoyenne' (127) of the former is in a large plumed-hat of the time of the Revolution. She wears a black satin dress and pink satin *fichu* round her neck. The lady is pleasing in aspect, and as graceful as if she had been an aristocrat of the bluest blood. Munkacsy's picture, on the other hand, in spite of his powerful brushwork and vigorous figure painting, is unnecessarily dark, and his subject anything but pleasing. It is entitled the 'Bad Husband' (157), and represents a poor wretch lying dead drunk immediately under the gaze of his outraged wife, who, with baby in arms, looks down upon him with grim contempt. Israels, another artist who works in a low key, is comparatively quite cheerful in the present exhibition. With his 'Shepherd' (42) and his 'Boy Fishing' (12) there is little fault to be found on the score of choice of subject; but when at his best he is apt to be most sad, as Munkacsy is sure to be very sullen.

Suchodolski is an artist whose name is new to us; but if his 'Burial of a Monk in the Island of Capri' (77) be a fair example of his powers, we should be inclined to place him high. His procession of cowled monks by torchlight, through a pine forest, hemmed in by precipitous rocks that enhance its gloom, but which the artist does not allow to become too oppressive, for he permits us to catch a gleam of the far off glories of sunset over the crest of the rocks, is certainly one of the striking pictures of the exhibition. Besides these we have good examples of Heilbuth, Boughton, and Millet.

Those, however, which will attract most visitors are the pictures contributed by Meissonier, Corot, and Gérôme. The first sends two works, the more important of which is the 'Sketch from Life' (117), showing an artist in the courtyard of a *caserne*, painting a grenadier, while some half-a-dozen of his comrades look on. The figures are much larger than is usual with the artist—quite double the size we should say—and yet there is the same irresistible modelling, the same breadth and vigour, and the same unquenchable life. The picture is one of the most important, we should think, he has painted for some time, and would form a fitting contrast to the rural artist whom he represented on an inverted tub painting an inn-sign, to the great delectation of some loafers of the ostler kind, which he exhibited at the French Gallery a season or two back.

But no doubt the two pictures of the exhibition, were it only on account of their interesting history, are Gérôme's 'Rex Tibicen' (124), in which we see the Great Frederick fluting away vigorously, after his return, splashed from the hunting, his tired hounds sleeping around him; and Corot's 'Souvenir d'Arleux du Nord' (114); it reveals to us a man in a red nightcap punting himself across a sedgy piece of water, beyond which, rather to the right, grow some pollards; while the boskery to the left, where we see the figures of two women, is dominated by graceful birches. The centre of the picture stretches far away into a pleasant champagne country, and slight though the elements be, Corot never threw truer sentiment or more tender colour into a picture. His friends and admirers all thought the same, and when the grand gold medal, after the votes were equally divided between Corot and Gérôme, six successive times, ultimately, by the casting vote of the President fell to the lot of the latter, great was their vexation. Our readers are probably aware that these gentlemen immediately raised a subscription among their friends which resulted in the presentation of a magnificent gold medal to the venerable landscape-painter, and this medal was the last earthly thing he gazed upon when lying on his deathbed. The two pictures cannot be judged or compared in any way. Each is a masterpiece, and the admirers of both painters would, we feel persuaded, be quite satisfied that Corot's fame should rest on his 'Souvenir d'Arleux du Nord,' and Gérôme's on his Frederick the Great discoursing "eloquent music" on the flute.

THE BELGIAN GALLERY.

THIS, the title-page of the catalogue informs us, is in connection with the London Annual International Exhibition of Fine Arts, and it may, therefore, be regarded as a pendant to a collection we have not yet been able to notice. Among the leading artists whose works are exhibited in this Belgian Gallery, are such men as Verheyden, Verlat, De Haas, Clays, Verboeckhoven, De Block, and J. M. *W.* Turner, R.A., whoever he may be. But there is no one work which might be fairly characterised as large and important, and the catalogue scarcely adheres to literal fact when it says that "the collection comprises many of the finest productions of the eminent masters of the Belgian school." The collection, including water-colour drawings, comprises about two hundred works. We do not know who the directors of the London Annual International Exhibition may be, but the manager of this, the affiliated institution, is named J. H. Gammon.

THE ROYAL ACADEMY EXHIBITION.*

WE concluded our remarks last month with noticing the works of several lady-artists, of whom the great champion is Mrs. E. M. Ward. Thoroughly satisfied that cultured women find in Art a fair and legitimate field for the exercise of their talents, she has never let an opportunity pass without, by example or otherwise, showing, in this respect, the depth of her convictions; and lady-artists have no more capable advocate for the public recognition of them and their labours than the accomplished painter of 'The Poet's First Love' (380). The subject is taken from an early incident in the life of the "Ettrick Shepherd," as related by William Howitt, in his "Homes and Haunts of the British Poets": "When only eight years old," says Hogg, "I was sent out to a height with a rosy-cheeked maiden to herd a flock of new-weaned lambs. As she had no dog, and I had an excellent one, I was ordered to keep close by her; and Betty had nothing to do but to sit and sew. We dined together at a well, and after dinner I laid my head down on her lap, covered her bare feet with my plaid, and pretended to fall asleep. One day I heard her say to herself, 'Poor little laddie, he's joost tired to death;' and then I wept." The hillside on which the lovers sit has evidently been studied in Scotland, so much does every touch in it savour of the North. The lassie is sewing a red neckerchief as she looks down so pityingly upon the "poor little laddie" in her lap, whom she thinks fast asleep. The thing is altogether idyllic in the sweetest sense; and, if we might presume to offer a suggestion to the artist, we would say—Go further in this same track; you will find much to invite you on the right hand and on the left; and Art never comes to us in a more welcome guise than when it delineates some gentle episode in which humanity and nature are in perfect harmony. While among lady-artists we would desire to call special attention to Miss T. THORNYCROFT'S remarkably able 'Design from the Parable of the Ten Virgins' (475), and to Miss E. M. OSBORN'S no less ingenious gloss upon George MacDonald's lines (545)—

> "A little mist and a little rain,
> And life is never the same again."

The first-named lady is sure to make her position in the Art world a prominent one; the status of Miss Osborn is already assured.

We find in F. E. COX an excellent example of this blending figures with the landscape. His 'Autumn' shows two girls coming through an orchard, and carrying between them a basketful of apples, while the ducks scurry away quacking before their hurrying feet. There is fine honest work in this picture, and it shows, in common with three others belonging to the artist, also in the Academy-exhibition, that he has made a very marked advance on anything he has yet exhibited. H. B. ROBERTS, if not exactly belonging to the school of Edouard Frère, brings to his 'Far from the Sunny South' (321) much of his sentiment. A poor Italian mother drags her organ and her little boy along the weary road on a cart, and the artist's skill is shown in the sympathetic way in which he represents this. In 'Hermione' (326), standing on a marble slab, we see one of the finest pictures J. B. BEDFORD ever painted; and his 505, in illustration of the words "Thou art the man," is equally artistic and able. Of the several works sent in by S. LUCAS, the little episode of the 1745 period is perhaps his best. He calls it 'By Hook or Crook' (327), and permits us to see the interview between two lovers over a garden-wall. We would also call attention to R. J. GORDON'S 'Pet Parrot' (322); 'How Sweet' (324), a lovely girl smelling a rose, by B. AMICONI; a capital 'Study from Life' (331), by Sir C. LINDSAY; 'Gardening' (352), a deliciously-painted little picture by C. E. PERUGINI; several small figure-subjects of a decorative character (353, 356, and 357), by A. MOORE; 'Mother and Child' (359), kissing, by C. BAUERLE, somewhat in the manner of Watts; and to two very telling pieces of *genre* by L. J. COWEN and J. CLARK respectively. The first (364) shows two young ladies at a writing-table, preparing invitation-cards, when they come to a gentleman whose failings or virtues, or peradventure misfortunes, are in too great excess, and, like sensible girls, they hesitate. 'Shall we invite him?' is a question that suggests itself naturally to both, and it is the momentary debating of it which the artist depicts so well, for we know they will end by inviting the young rascal; and the very idea that he is still welcomed at such a fireside will do him good, if he is an excessive sinner, and more good, perhaps, if he is an excessive saint. The other bit of homely nature to which we have alluded is J. Clark's 'Private and Confidential' (375), in which the artist reveals to us two schoolgirls, seated, slates in hand, holding a confidential chat. The prominent part these small children assign to the slates, taking care to keep the broadsides on towards such quarters as threaten danger or interruption is an admirable touch of the artist, and shows that he has studied girl-life, as it developes in school, to some advantage. This observant faculty comes out, too, in his 'Sick Children' (1164) and his 'Don't Touch!' (1227), which hangs beside the charming 'Blackberry Gatherers' (1226) of J. BURR, in Gallery No. X.

The landscapes in Gallery No. IV., although not precisely its most prominent feature, are nevertheless marked enough to command attention for themselves in passing. 'The Trent at Ingleby' (323) is one of those delicious transcripts from nature for which J. PEEL is so well known and admired; and R. P. RICHARDS has succeeded in rendering with much verisimilitude the 'Passing Thunder-cloud on the Calder' (292). We like also 'Near Troutbeck' (300), and 'The Homestead,' both by A. HAGUE; 'Allington Mill' (302), by J. H. DAVIES, and 'Past the Old Quarry,' by R. R. DRABBLE. Among those marked for approval are J. H. E. PARTINGTON'S 'Hard Weather' (335), 'A Fresh Day on the Cornish Coast' (334), by A. W. WILLIAMS, 'A Lone Shore' (350), by A. D. REID, and 'Brig drifting ashore off Bamborough' (316), by E. HAYES.

But the two landscapes which please us most, next to that marvel of Art, the 'Land of Cuyp' (308), by J. C. HOOK, R.A., whose local, geographic, and atmospheric facts are as readily recognised and determined as any incident he paints for us on the Kincardineshire or Cornish Coasts, are J. LINNELL'S 'Woods and Forests' (314), and B. W. LEADER'S 'Wetterhorn from above Rosenlaui' (315). The former of these two embodies all the characteristics which have given fame and fortune to the Linnells; and if some people call these mannerisms which it has been the fashion now for many years to laud, all we can say is that they are very pleasing; and if, in looking at this, such people could manage to forget nature, they might learn in time to be very contented and happy with what Mr. Linnell gives them instead. Mr. Leader's picture of the Wetterhorn delights us for two reasons; first, because we see in it something fresh in the matter of subject, and a strength as to colour and artistic quality generally which, much though it may appear to say, he has never yet approached; and secondly, because the scene is to our eyes wonderfully faithful to fact and marvellously beautiful in itself, with its lichen-covered tree-trunks in the foreground, and its stately pines clothing the mountain while they accompany it upwards till it shoots a solitary crag into the cold blue of heaven, whose snows are the only covering for its nakedness. With Mr. Leader's other contribution, 'Wild Water' (554), we are equally delighted. It is a hillstream in spate, and comes dashing over a slight rocky fall with an impetuosity which the artist must have studied and seized on the spot. Mr. Leader always had delicacy and refinement,

* Continued from page 220.

what he lacked was breadth and strength; and now that he has both, let him go forward bravely, fearing nothing.

Mr. H. WALLIS carries out, in his 'Fugitives from Constantinople, 1453,' that strong feeling for colour he has acquired of late years. This is particularly noticeable in the figures in the piazza of St. Mark, the figured slabs and columns of which, by the way, were transported hither from Constantinople. We are not quite clear how Mr. Wallis means us to interpret the picture; and this, unless we were more than ordinarily dunder-headed when we looked at it, would imply, in spite of all its fine technical qualities of drawing, form and colour, something faulty. We like much better his two senators a little farther on, 'Going to the Council, on the Ponte della Paglia' (405). The management of the two reds here is as subtle as it is telling.

Mr. W. V. HERBERT progresses steadily in his art, as may be seen by the honest and unflinching way in which he has attacked a classical theme of such difficulty as that of 'Misery and Joy before an Altar to the Unknown God, in the days of Ancient Athens' (387). The passage he illustrates is that remarkable one—of which, however, he has adopted his own phraseology, and not that found in the authorised version—from the Acts of the Apostles, "But Paul, standing in the midst of the Areopagus, said: Ye men of Athens! I perceive that you are in all things, as it were, too superstitious. For passing by and seeing your idols, I found an altar also, on which was written, 'To the Unknown God.' What, therefore, you worship without knowing it, this I preach to you." We would call attention also to 'Family Prayers in the Olden Time' (448), by EDWARD HUGHES—a serious subject, which is seriously and successfully treated. Still more impressive is the 'Sunday Afternoon' (430) of R. COLLINSON. We remember several notable pictures painted by this artist, but not one with the strength and concentration of this. The subject is simply that of an old woman reading the bible at the fireside; but the artist has managed to throw round her such an air of reverence that we look upon her with something approaching awe, and through the door that opens upon the garden with such De Hoogeish effect, as if expecting to see angels come down the walk. Another picture expressive of religious sentiment in a very touching way is 'The Votive Offering,' by W. J. HENNESSY. "Many picturesque chapels along the coast of Normandy are dedicated to Notre-Dame des Flots, and thither resort the simple and devout Norman sailor and his family, with prayers for a prosperous voyage or thanks for dangers past, frequently bearing as an offering a carefully-fashioned model of his ship." We see, accordingly, an ancient mariner and his dame coming along a tree-shaded walk leading to their little church by the sea. The votive offering he carries in his hand will be suspended in the sacred place as a memorial of their united gratitude for his safe return. In melancholy contrast to this we catch a glimpse through the trees of two children. Their mother looks wistfully across the seas; *her* husband has evidently not come back.

Turning to pictures which represent pursuits of a more secular kind, we come to two monks fishing (450), by W. D. SADLER, a picture that does its painter a credit to which there would have been no discount, had he contrived to give it another name than 'Steady, brother, steady!' It comes too close upon the heels of Erskine Nicol's 'Steady, Johnnie, steady!' that was so much admired in the Academy in 1873, and a very clever plate of which by W. H. Simmons was published only quite recently by Messrs. Pilgeram and Lefèvre. Close by hangs a picture wherein are two gentlemen pursuing a profession which is both secular and sinful. They are church robbers, in short, of a bygone age, and are just in the act of leaving the church-door with their sacrilegious booty in the shape of church-plate, when they are confronted all at once by a fine mastiff, who seems perfectly to understand his customers. To fine vigorous painting, therefore, there is superadded an element of humour worthy of Mr. Marks, and so very much in his vein, that had not Mr. Fitzgerald hit upon the incident one is inclined to fancy that it would have been sure to suggest itself to the other sooner or later. The point is this: one of the robbers stoops, with his arms akimbo and his hands resting on his bent legs, and, looking at the mastiff, seems to say, "Do you mean it, brother?" to which the dog replies, with a dignity whose imperturbability cannot be safely reckoned on for a longer time than a couple of beats of one's pulse can measure, "Move a step from where you stand and see." If Mr. Sadler's monks, who have gone a-fishing, belong to the place, they will find on their return nothing lost.

H. R. ROBERTSON'S 'Winter' (444), in which we see an old woman laboriously sawing a log of wood, with a ploughed field beyond, is rather a painful subject, handled with much consideration, vigour, and skill. The effect of the whole is as the artist no doubt intended it, chilly and cheerless. It is such a picture so far as sentiment—and indeed, for that matter, manner—is concerned, as the French Millet might have painted; but it is a school to which Mr. Robertson by no means confines himself. His mood, on the whole, is rather joyous, if one might judge by the pleasant landscape he depicts in a 'Ferry on the Upper Thames' (585). The large flat-bottomed boat, with its freight of passengers, including a horse, is pulled across the river by means of a rope stretched from side to side, and made fast to two trees. So primitive a mode of propulsion had long since, we imagined, disappeared; but it is still in full force, and no farther away either than the upper waters of the Thames.

Like Mr. Fitzgerald, Mr. J. Burr possesses humour as well as great manipulative dexterity. In this respect he often reminds us of Sir David Wilkie; and we make bold to say that 'Domestic Troubles' (408), as set forth by Mr. BURR, is as perfectly rounded and complete an episode as ever came from the easel of his great countryman. It hangs in the immediate neighbourhood of two remarkably clever landscapes, viz. 'Summer on the East Coast of Scotland' (409), by J. CASSIE, and 'The Edge of the Moor, Rannoch' (410), by W. B. BROWN; and we mention these two pictures now to obviate all risk of missing them. 'Domestic Troubles,' when examined, resolve themselves very often into matters as simple as the broken-winded bellows we see before us. The saliency of the incident consists in the earnestness of the old man being repeated in the countenance and attitude of the boy, as they try to discover the seat and origin of the asthma which affects the health, and consequently the efficiency, of their domestic Boreas, the bellows. Mr. Burr's other contribution is equally charming, and represents a group of happy children 'Blackberry Gatherers.' It is numbered 1226, and is found, as we have already stated, in the Vestibule close to J. CLARK'S 'Don't Touch!' and, we may add, to H. HELMICK'S 'Independent Voter' (1225), a picture which will clench the reputation the young artist acquired in last year's Academy. In this neighbourhood, close in the corner, will be found a little picture by H. H. COULDERY, representing two kittens watching with fell intent a poor little mouse's tail sticking out of a trap. It is numbered 414, and is perhaps the most exquisitely-rendered bit of fur-texture in the whole exhibition.

VAL. C. PRINSEP'S 'Home from Gleaning' is a striking contrast in colour, sentiment, and subject to his 'Minuet.' The latter, as our readers may remember, represents the gay and graceful conventionalities in which those indulge whose lives in the main run in artificial grooves; but here the grace is the grace of untutored nature, and the stateliness of the four maidens who wend their way "Home from Gleaning" (392) as the moon begins to rise, is the stateliness which never fails to come to all women who are accustomed to carry burdens on their heads, whether they live by the Nile, the Tiber, or the Thames. The picture is in some sense a recollection of the late Mr. Mason—at all events it is full of his spirit, and, had Mr. Prinsep carried fairly out the general grey tone of his picture, the crudeness arising from the contiguity of his very green grass to his very blue water would have been avoided. In spite of this, however, the picture is soothing and suggestive. Near it hang some canvases which ought by no means to be passed over. They are Miss M. D. MUTRIE'S 'Cottage Window' (391), H. W. PIPER'S 'Fresh-gathered Flowers' (393), J. H. WALKER'S

'Five o'clock, P.M.' (394), and A. BACCANI'S masterly portrait of 'Mrs. George Augustus Sala' (395), hanging on this side of Mr. LEIGHTON'S picture of the 'Eastern Slinger,' as Mr. COCKERELL'S 'Ready!'—William Tell's little boy with the apple on his head—hangs on the other.

In spite of much careful modelling and good painting, we thought D. W. WYNFIELD'S 'At last, Mother!' (113), which hangs in Gallery II., had just missed being a success by his giving too youthful a look to the mother, who receives back her daughter with such impassioned tenderness. We accordingly passed it, waiting till we should come to his 'Queen Elizabeth and Essex' (389), before we should draw attention to his work. Although Mr. Wynfield has much to learn yet of the manipulative subtleties of his Art, and although the historic instinct is not quite so fully developed in him as we hope yet to see it, he nevertheless deserves well of all Art-lovers, for the bold step he takes towards the higher walks of his profession. His picture will be best described in his own quotation. "Hurrying back from Ireland, Essex rode at once to the palace of Nonsuch, where the queen then was. Arriving early in the morning, he made his way, in spite of all protestations, into the royal bed-chamber. Throwing himself down before Elizabeth, he covered her hand with kisses, and besought her not to listen to the accusations of his enemies. The old queen, who was newly risen, without her wig, and in the hands of her tirewoman, received him very graciously; but, later the same day, she ordered him into arrest on the charge of high treason."

A. W. BAYES delights in the idyllic, and has much of the sweet manner of Boughton in him. 'Coming Home' (467), for instance, represents two little peasant-children watching gleefully the approach of their mother with a bundle of sticks, and their elder sister with a basket. Simple enough subject, but treated with much sympathy. More interesting still is his picture of 'Little Gipsies' (515), where we see two pretty children under a tent composed of their mother's shawl playing, quite delightedly, with their toys, while an old gentleman in cocked hat—grandpapa probably—stoops down and contemplates them with a degree of surprise not unmixed with glee. 'The Ant and the Grasshopper' (474), is a larger canvas than W. WEEKES generally cares to fill. It is didactic in nature, and perhaps on that very account is not so pleasing as his subjects generally are. The grasshopper in this case is a poor ne'er-do-well who, in tattered clothes, shuffles past a bank in some provincial town, from the door of which issue a sturdy countryman and his wife who have been in depositing or withdrawing their savings. One gazes on this respectable couple with a feeling of almost self-reproach; they look such a worthy and prosperous pair. Our own sympathies, however, go out to the grasshopper, who might, we think, be made something of yet. The illustration to the passage in Proverbs, 'A foolish son is a grief to his father, and bitterness to her that bare him' (477), with which Mr. Weekes furnishes us in his other picture, reveals an interior in which we behold the climax to the great family sorrow. The painting in both pictures is good enough, but the subjects are, in our opinion, not happily chosen. Let us get into the open, and breathe a less tainted air. Here we are, happily, in 'The Fallow Field,' of J. W. OAKES, one of the best landscapes he ever painted, and one of the best, too, in the present exhibition. The fallow field runs down towards a piece of water in the middle distance, which is dominated in the distance by low, pleasant hills. The freshness of the spring-time was never better expressed on canvas, and the lines the artist illustrates give in their turn a gloss to the picture which saves a world of trouble in the way of description. The pretty couplet—notwithstanding its halting measure—runs thus:

> "The building rook 'ill caw from the windy tall elm-tree,
> And the tufted plover pipe along the fallow lea."

Mr. Oakes is all crispness and brightness; and here, in the next landscape-picture we come to—the season later on in the year—the clouds are heavy and dark, and although the scene, which represents the carting home of peats in creel-like carts without any wheels—common enough, by the way, in many parts of Scotland at the opening of the century—is a stirring one, the general effect is oppressive, and one has to familiarise himself with the picture for some minutes before he gets accustomed to the low key in which its author, J. SMART, has painted it. It is called 'The Crafter's Moss' (489), and this moss lies at the bottom of a darkling mountain, the place, it would appear, having struck Mr. Smart as peculiarly paintable. No doubt it is; but we fear the habit of his mind is towards the portentous and the grim. His 'Gloom of Glen Ogle' (517), hanging on the opposite side of the room, for instance, is of a kind which very few Lowland-bred men would like to face. Like 'The Crafter's Moss,' it is admirably painted, and perfectly true to atmospheric or meteoric fact as noted in mountain-regions. The same *perfervidum ingenium* for the untrammelled and the fierce in nature seems to fill J. MACWHIRTER. His illustration to 'Land of the Mountain and the Flood' (503), represents a mighty mass of water from a mossy region, fuming itself white with rage as it dashes over the opposing boulders. The picture is a wonderfully bold one, and perfectly consistent with the phenomena represented. It is only long familiarity with such scenes which enables an artist to realise them. We all know what VICAT COLE can do with a sweep of Surrey, or a bit of Southern sea for that matter, and we have already seen that his 'Summer: Noon' (1213), and his 'Richmond Hill' (237), are two of the landscapes of the year. Yet when he tackles a scene so entirely opposed to everything with which he has hitherto been familiar, as 'Loch Scavaig, in the Isle of Skye' (513), he to a certain extent fails, inasmuch as his strength is not applied to the right locality. Noble though this picture is in many respects, it lacks, in our eye, the kind of force and verisimilitude to be found in the canvases of those who are familiar from their cradle with the weird mist and barren grandeur of the North. While Mr. Cole seeks in this instance gloom and desolation, T. GRAHAM basks in sunshine with Phillis. His two rustic lovers (490), in illustration of 'From his flocks strayed Corydon,' in which we behold Corydon reclining on a summer upland in a *dolce far niente* sort of fashion, while Phillis twines a posy, is charmingly pastoral, and in a tone of colour perfectly in harmony with the scene.

This No. VI. Gallery is no less distinguished for its figure subjects than it is for its landscapes. 'The Montevidean Carnival' (469), of Miss A. HAVERS, representing ladies on the flat roofs of houses playfully pouring down water on the heads of the passers-by, is a well-contrived and cleverly-painted picture. Miss T. THORNYCROFT, in her 'Design from the Parable of the Ten Virgins' (475), has also chosen the housetop for the scene of her picture, and if one will only think of it for a moment it will at once be seen how appropriate the site is. There is much chasteness of arrangement as well as purity of drawing in this picture, and a fine classic feeling runs through all. It is decorative in the sense that A. Moore's two gem-pictures, which have previously been noticed, are decorative, and possesses not a little of his beautiful spirit. This lady progresses bravely in her art, and is bound by-and-by to render that progress palpable to all beholders. In 'Andromeda' (473), A. HILL makes by no means an unsuccessful dash at the female nude, and has been able to appropriate it to a picture at once classic in tone and chaste in sentiment. She stands with one arm stretched up to the chain that fastens the other, which, under the circumstances, is a natural pose, at the same time that it is striking. The flesh tints are well preserved, and the modelling of the figure comes out well from the upright rock against which it stands. We are always glad when a painter's moral boldness rises to a level with his artistic power.

'Huy on the Meuse' (495), with its quaint bridge and rushing water in the foreground, the antique houses and grand dominating spire in the distance, is as bright an example of G. C. STANFIELD'S art as we have seen for a long time. No one we remember realises for us more thoroughly the interesting and out-of-the-way bits one comes across in Continental travel. His other picture, representing the 'Entrance to the Harbour of La Rochelle' (913), is no less truthful, and, to some people, more desirable than the other. H. GARLAND'S 'Game of Four Corners' (465), a lot of rough-looking rustics playing at skittles, is remarkable for the judi-

cious arrangement of the figures, the honesty of the painting, and the quiet character of the colouring. The last might have with advantage a little more sparkle in it; but this and much more will no doubt come in time. K. HALSWELLE, on the other hand, goes in specially for colour, and shows his warranty for so doing by the brilliant way in which he has painted the large canvas representing 'Lo Sposalizio: bringing home the bride' (512). The bride and bridegroom occupy the centre of the group —some of the women carry on their heads baskets containing the *roba* of the newly-married pair, and a man supporting the *arca*, or meal-chest, is very prominent. The procession is enlivened by the music of the *pifferari*, who march in front with their pipes and tambourines, while boys are scrambling on each side of the road for the *confetti* scattered from time to time by men in the rear. Such is Mr. Halswelle's contribution to the Academy. And if pictures ought to gladden the heart, here is an artist who observes the canon with rare fidelity. He records a happy social event in contemporaneous life, while E. LONG, in his great work, represents a Babylonish custom in the far-back past. Like Mr. Halswelle, he has hitherto dealt with current life, now he steps boldly forth as a painter of history.

We are too limitedly acquainted with Oriental races to be able to say how far the row of girls confronting us is of ethnological value; but there is variety enough in the faces to satisfy any ordinary critic, and an historic reality about the whole scene which will please the student of Herodotus. The father of history, if we remember rightly, records his emphatic approval of a custom which, "by transferring," as Mr. Swayne puts it, "to the scale of the ill-favoured the prices paid for the fair, beauty was made to endow ugliness, and the rich man's taste was the poor man's gain." Like Mr. Halswelle, Mr. LONG is a disciple of the "Spanish" Phillip, and whatever was in him broad and effective in brushwork, rich and harmonious in colour, we have here before us in the 'Babylonian Marriage-Market' (482). We accept the archæological details as presented to us, and without any hesitancy, fix our attention on the rare disposition of the figures: we are much taken with the manner in which the line of young girls in front is linked in interest with the crowd of purchasers behind, and full of variety in itself, both in sweep and in light and shade, is made charmingly subservient to the general scheme of the picture. We see only the back of the supreme beauty who, in graceful height, stands on the platform before she descends to the happy man who has bought her with a price; but that her fair face is of the most radiant loveliness, Mr. Long, Greek-like, reveals to us in the almost religious ecstasy which he has thrown so glowingly on the upturned faces of the spectators of her beauty. The idea of thus revealing it by its effects is largely treated of by Lessing, and has crossed the mind of Gérôme several times; but the great painter has never grasped it as it is grasped here. It is not at all probable that Tom Moore knew anything of German art-criticism, yet in his "Veiled Prophet" he seems to leap instinctively at the corollary of the canon which forbids giving objective lineaments to the ineffable. Ugliness in its concrete essence therefore is, like beauty, beyond art. And Mr. Long has, with the subtlety of an artist and the sympathy of a man, allowed the last girl in the line to veil her sad face with her hands. We cannot compliment him too highly on this. Another clever touch, this time for the sake of variety in tone, will be found on the left of the spectator, where one of the girls throws the light of the reflecting-glass or metal she holds in her hand upon her face, thereby giving to its rich olive the shifting sheen of a northern aurora. The picture, in our eyes, is historic in the best sense, and does honour to the British school.

A fitting complement to this picture hangs on the opposite wall. It is entitled 'Julian the Apostate presiding at a Conference of Sectarians' (518), and is from the pencil of E. ARMITAGE. This painter's claims to consideration are of a high kind, and the mental material he has thrown into the present work enforces them in a manner not to be gainsaid. His manner of painting is like that of his great master, Delaroche, inclined to dryness, and his colour has little in common with the joyousness of the Phillip school, as expounded by Mr. Long or Mr. Halswelle; but if pure drawing, well-weighed arrangement and composition, grave and thoughtful treatment of high historic subjects, have calls upon our consideration altogether independently of colour and of handling, then must we accept Mr. Armitage as one of the few men whom we would care to accept as representatives of British Art. Julian, whose faith, the Rev. R. St. J. Tyrwhitt tells us, was a surprise to the pagans as much as his apostacy was to the Christians, is seated at the end of a table backed by his pagan courtiers, listening with an attentive and judicial air to the eager disputes of the Christian sectaries before him. The subject scarcely comes within our notions of a grateful one; but Mr. Armitage has brought out all its possibilities with an effect as dramatic, perhaps, as was consistent with so grave a theme. F. GOODALL'S R.A., 'Fruit-woman of Cairo' (514), bearing a basket of lemons, is a nobly studied figure, worthy of his repute; and W. P. FRITH'S, R.A., two handsome girls called 'Black and Blue Eyes' (519), are suave and graceful, and painted with all that sweetness of surface which has become so characteristic of Mr. Frith lately. We regret to see R. DOWLING'S 'Sheikh and his Son entering Cairo on their Return from a Pilgrimage to Mecca' (522), hung above the line. The canvas is a large one, crowded with figures, and full of Oriental bustle and importance so fitting to the occasion. The camels on which ride the sheikh and his son, the animated crowd that follows in procession, the general setting forth of the subject—in short, the management of the chiaroscuro in the narrow street, and the nice detail of the architecture which lines it—all strike us as being of artistic quality high enough to warrant the honours of the line. Here we may state our hearty approval of H. H. CAUTY'S sylvan scene, numbered 520, and his 'Little Sunshine' (220), a child tripping along with a basket. H. MACALLUM'S 'Wabbleswick Ferry' (528), is as worthy of commendation as his 'Setting the Storm Jib,' in Gallery No. I.; and we may say the same of R. ANSDELL'S, R.A., 'Quarrying in the Highlands' (523), as compared with his 'Intruders,' in Gallery No. III.

The ladies appear in considerable force in Gallery No. VI. Besides the works of Miss T. Thornycroft and Miss A. Havers, which we have already noticed, there are 'Little Nell at the Window' (530), by Miss M. BROOKS; the remarkably clever composition of Mrs. CHARRETIE (532)—a quotation from Pope is its only title—representing the lady and her little daughter looking calmly down on the kneeling servant who submits to them with deprecatory visage the broken china bowl; and the no less pleasing love-episode of the young gardener and the girl whom he wooes as she sits in his barrow and plucks listlessly the flower in her hand: this last is by Mrs. M. E. STAPLES, and is entitled 'Loves me—loves me not?' (534). And, lastly, we have the worn-out governess (527) of Miss L. STARR, our *quondam* gold-medallist. The poor thing has thrown off her wet boots, and, in the conventional black dress and grey shawl, has thrown herself back in her chair and fallen asleep: well is the picture named 'Hardly earned.' Notwithstanding a little indecision in the drawing and modelling of the face, we think the work an improvement on anything the artist has yet done, and that she has shown in it a fuller and subtler sense of colour than could have been predicated of her two or three years ago. M. R. CORBETT'S 'Portrait' (563) is by no means without strength, although we are inclined to prefer his 'Lady Slade' (459), in Gallery V. If the shield, by-the-way, in the corner of this picture is intended to display the armorial bearings of the lady, it is of the wrong shape.

Before passing into Gallery VII., the visitor will tarry and drink in the sunshine of the summer sea which laps the Channel Islands, and lisps so sweetly to their rocky 'Spires and Steeples' (497). There is nothing so radiantly and yet so calmly joyous in the whole exhibition, and the devotion with which J. BRETT has for several years studied such subjects, and has applied to wave curvature all the Academic nicety of drawing we associate only with the figure, is in a measure repaid by the universal admiration and delight with which his pictured poem of sun and sea inspires every beholder.

The first work on entering Gallery VII. that will attract the

art-lover is Sir HENRY THOMPSON'S 'Close to the High Street, Zermatt, Switzerland' (538). The rich browns and warm greys of the houses, overtopped as they are by the spire in the background, approached by a little refreshing greenery in front, and all under a lovely sky, are the passages which commend themselves to the spectator at once, and he looks at the little canvas till it waxes into the dimensions of a big picture. Sir Henry here, as in the Conduit Street gallery, asserts himself once for all as an artist; and we congratulate him on the attainment of a position so gallantly earned. T. LLOYD'S 'Summer-time, South Devon' (546), a grand piece of sunny headland sloping to the sea, is another delightful work which marks the steady advance of this rising artist. We would draw attention also to the serio-comic scene depicted so feelingly by G. CHIERICI in his 'Mother is ill' (574), which reveals a poor man most earnestly at work feeding baby, while several of the elder ones stand round waiting their turn for a sup. No less interesting is he in the picture a little farther on, called 'The Bath' (607); it consists of a large earthenware pan into which two nude little ones have stepped, much to the delight of the others, who, with pussy, look on. Chierici's name is new to us, but he is evidently an artist of rare humour. Close by hangs a lovely picture by F. W. MEYER, called 'Evening at Stotley, near Harwich' (606). The finest figure C. S. LIDDERDALE ever painted is 'The Stolen Key' (608), which is in the hands of a handsome girl, in a flowered gown and blue-trimmed mop-cap, and she is applying it to the garden-gate. Another artist fully alive to female symmetry is F. CHESTER, as may be seen in his two buxom girls 'Winnowing' (587). J. AUMONIER'S 'Spring' (598), in which several girls are seen peeling osiers, is quiet and true in tone, and suffers not a little from its proximity to the girls looking out of a balcony on 'A Festa Day' (597), by E. BLAAS: it, too, has its merits, and we have no desire to condemn a scheme of colour which is perfectly consistent with the occasion and with the place. L. J. STEELE'S 'Bagpipe Player' (595) is well studied, as a matter of course, and has a spontaneity about it which will grow with practice. The colouring is subdued and consistent, and will have, no doubt, a little more emphasis by-and-by. There is no want of vigour in W. C. SYMONS'S 'In Horâ Mortis' (583), in which we see a procession of monks issuing from the monastery to administer the viaticum to a dying brother at their door. C. E. HOLLOWAY'S 'Wreck' (589) will attract attention for its impressiveness; as the 'Courtyard of a Dairy-farm' (575), by Miss A. WELLS, will for its sweetness of tone, albeit that tone has been first struck by Mr. George Leslie. Near it hangs a 'Litter of Young Rabbits' (576), by A. STOCKS, which shows a nice sympathy with rabbit-character and life. But the picture in this gallery which occupies the largest space, and ought to command the largest admiration, if not reverence, is that by G. F. WATTS, R.A.: he calls it 'Dedicated to all the Churches' (584). We behold our Saviour seated in the heavens, enthroned as it were on the heads of a group of little children, and casting his eyes earthwards. Of course, the whole composition is highly symbolical, and with this intention he should have made much more of it than he has done. Our Saviour might have blessed the earth with one hand in the accredited Greek fashion, and with the other followed the custom of the Latin church. The artist would have authority for making our Lord sorrowful as he would for making His countenance divinely radiant; but none whatever for making it lugubrious. High, therefore, though Mr. Watts has aimed—and we honour him for it—we cannot think he has attained his object. With his sense of colour we looked for something more than we have here, and we scarcely expected that he would commit such an egregious anachronism as to give an unmistakable expression of pain to the face of the centre cherub, as if bearing up our Lord were a punishment, instead of an everlasting joy and glory.

Gallery No. VIII. is entirely occupied with water-colour drawings, and as we meet most of the contributors elsewhere, they need not detain us long. Miss L. RAYNER'S 'Fair Day, South Petherton, Somersetshire' (636), has all the bustle and throng of a market-day, and although the figures are on a small scale, they are naturally put in. Mrs. BISSCHOP, whose style is large and masterly, gives us an excellent drawing in 'Good Night!' (638); and Miss M. S. STILLMAN, another lady-artist of mark, shows, in her large drawing of 'Mona Lisa' (719), who is carrying a plate full of roses, much originality and all her wonted feeling for colour. Miss C. MONTALBA'S 'La Salute, Venice' (810) is entitled to emphatic commendation. Miss E. MARTINEAU has several good portraits in this room, and of these 'Emmeline, Daughter of R. Smith, Esq., of Goldings' (772), is perhaps the most pleasing. Among the works of artists whose names are perhaps not quite so familiar to the public as some others, we would call attention to 'Strathyre' (731), by J. B. MCDONALD, and to 'North Sannox, Isle of Arran' (747), by J. ORROCK; each being able and intelligent in its way. 'The Harvest-field' (645), by W. F. STOCKS, is a very desirable drawing, and, like his well-studied 'Moorland Valley' (687), it shows that the artist has quality, and is not likely to dim the lustre of his father's name. W. C. T. DOBSON'S, R.A., 'Young Bather' (699) among the bulrushes, shows us one of the sweetest of his many sweet girl-faces. We are much pleased with the way in which E. W. ROBINSON treats 'The Village of Shottery, near Stratford-on-Avon' (823), and R. P. SPIERS the 'Old Houses at Boppart, on the Rhine' (740). Cowper, the poet, holding converse with his hares (746), while the maid makes the tea, is well set forth by A. C. H. LUXMORE, and a nice subdued tone is preserved throughout. Another masterly drawing is that by F. WATKINS, representing a little girl looking up longingly at the growing apples as she nurses her doll. It is entitled 'Know nor Care nor Married Strife' (655). There are Art-qualities in S. BOUGH'S 'Canty Bay' (634) not very common on the walls of this gallery, and the visitor would do well to give this drawing some extra attention. We like the large way in which H. HOLIDAY has treated the head of 'Dante Alighieri' (639), which it appears he has studied from the famous cast said to have been taken from the face of the poet after death. Let the visitor also note well 'Spring Ploughing' (776), by T. WADE. There are many drawings here which we need not stay to characterise, as their authors are well known and appreciated in whatever gallery they show themselves. Among such works we would class the 'Plums' of J. SHERRIN, the landscapes of H. HINE, and the 'Venetian Fishing-boats' (805) of H. PILLEAU. Nor need we tarry over the Canterbury Pilgrim designs (675 and 683) of H. S. MARKS; nor the equally decorative, though scarcely so spontaneous, work of E. BUCKMAN (679); at the same time we confess that he has treated his subject with much originality. It is curious to note whence an artist's leading inspiration comes, and to trace what influences certain masters have on him. 'Waiting to Collect the Game' (637), by J. HARDY, for instance, is so like Frederick Tayler in subject and manner, that one, if told so, would scarcely hesitate in accepting it as from the pencil of the *quondam* President of the Water-Colour Society. There is a slight reminiscence of David Cox in C. MCARTHUR'S delicious drawing of 'The Wood Cart: October' (763); of F. Walker, A.R.A., whom we have so lately lost, in E. BALE'S illustration of 'The Night cometh when no Man can work' (688); in 'The Mowers' (702), by A. HOPKINS; in 'Little Nell's Garden' (801), by J. PARKER; and in 'Farningham, Kent' (820), by E. G. DALZIEL. T. PYNE'S 'Interior at Highgate' (803), is a drawing full of promise, and the artist only requires courage and patient application to produce work full of noble performance, worthy of the name he bears.

In the Lecture Room we return to oil-paintings. J. DOCHARTY has two excellent pictures here which have no doubt been carefully studied out of doors and transferred to the canvas when the impression of each scene was strong in the mind. They are 'Gaffing a Salmon' (860), in a rocky stream bordered by a fir-wood, and 'The Dochart in Spate, Killin, Perthshire' (896). G. E. HERING is another painter who goes direct to nature, and his 'Kildonan' (889) is as sweet an example of this painter's skill as one could possibly wish. W. H. PATON is equally at home in his 'Mountain Stream, Glen Cloy' (908). J. J. BANNATYNE'S 'Summer Evening at Loch Awe' (917), 'View from Wharncliffe Crags' (899), by A. STUART WORTLEY, 'Shields Harbour: Herring-boats towing in' (874),

by C. NAPIER HEMY, 'Waves' (873), by PERCY MACQUOID, are all noticed for high approval and remark, only space is wanting. The force shown by C. HUNTER in 'Give Way' (837), and by J. ISRAELS in 'Waiting for the Herring-boats' (850), will strike every one.

Among the figure pictures in this room we would call attention to F. W. W. TOPHAM'S 'Market-day, Perugia' (851); L. WINGFIELD'S touching gloss upon "By the waters of Babylon we sat down and wept' (875); the spirited 'Ligny' (877), by E. CROFTS; 'The first conference between Mary Stuart and John Knox' (901), by R. HERDMAN; the noble Chelsea pensioner picture by H. HERKOMER (898), by which, like Miss Thompson, the artist has at once lifted himself into fame and fortune; 'Mrs. Baddeley at the Pantheon' (842), walking under the crossed swords of her admirers, by A. C. GOW; and to the 'Mid-day Rest of Sioux Indians' (914), by V. W. BROMLEY, from whom the world has much yet to expect—as being all of them in varying degrees paintings of high character, and executed for the most part by young artists of whom we are bound to hear more by-and-by.

In Gallery X. we see the close of the oil-paintings. F. MORGAN'S 'Emigrant's Departure' (1168), showing a sorrowing group of villagers at a hillside watching the departure of their friends, will commend itself to many for its quiet yet touching treatment; as does Mrs. ALMA-TADEMA'S 'Birdcage' (1174), for its powerful colour and great originality. F. D. HARDY'S 'Wedding Dress' (1177), which hangs close by, shows several poor, wan, half-starved-looking seamstresses stitching away at a dress, while their virago of a mistress comes in and rates them well for not having it completed, in illustration of Tom Hood's 'Lady's Dream,' and a very telling illustration it is. 'No, no, you have had enough; you're greedy' (1181), are the words supposed to be spoken by the country-girl whom we see at the farm-gate feeding the calves, much to the delight of some little children; O. WEBER is the artist, and he has succeeded entirely with his subject. On a loftier platform works P. R. MORRIS, and his 'Mowers' (1192) is in every way worthy to rank with his 'Widow's Harvest,' in Gallery I. The only contribution this year of L. J. POTT is 'Don Quixote at the Ball' (1200), and in it he seems fairly to have caught the humour of Cervantes. We like C. H. POINGDESTRE'S 'Flies' (1216), biting horses, which, impatient under the infliction, switch their tails and kick. Of course, for the 'Mrs. Brand' (1212) of F. SANDYS, and the 'Betty' (1221) of L. FILDES, we have nothing but the highest praise, and wherever in these notes it seems to carry emphasis let the reader apply the language also to the pictures just named. There is no mean power, either, in a 'Portrait Study' (1182), by H. T. SCHÄFER, although he works in a much lower key to either of those last-named. S. CARTER'S 'First Taste' (1234) shows some puppy dogs gnawing at the whip which their owner has accidently dropped in front of the kennel. The dog-nature in its early manifestations is depicted with much humour, and the whole is painted with much skill.

Gallery IX. is devoted to architectural drawings, engravings, crayons, sketches, etchings, miniatures, &c., and contains a greater number of works than any of the other rooms; but as many of these are reproductions in one form or another, we need not be detained long with their consideration. The various elevations, views, and perspective sections of Sir G. G. SCOTT'S 'Premiated Design for the new German Parliament House, prepared in conjunction with his son, Mr. J. O. SCOTT, and exhibited by the kind permission of the German Government,' are about the most important drawings in the architectural section of the Academy; and if one might judge from the wealth of detail exhibited in the interior views, the edifice will prove a costly one. Looking at the building pictorially and not constructively, we are very much pleased with its bold variety of dome and spire. Let the reader note the effective sky-line in the general view of this noble edifice (No. 1004). We like Mr. J. O. SCOTT'S rather original treatment of the spire of 'St. Paul's Church, Manchester' (947). Mr. Burges has very properly got A. H. HAIG to draw and colour for him the various portions of his 'Decoration of St. Paul's Cathedral,' and we are bound to declare that the effect is rich and gorgeous. Mr. F. C. PENROSE has also employed an artist to draw for him a 'Perspective View of the Choir and East End of St. Paul's' (939), showing his idea of its decoration. Mr. Penrose is more subdued in his colour; the effect generally is cooler and the details not nearly so complex and numerous. In Mr. Burges' scheme of colour the golden hue is perhaps too dominant, and this effect can only be produced at much cost; a consideration which, no doubt, stayed the carrying out of his project.

We have exhausted our space this month, and are compelled to leave the notice of other works in this room, and of those in the Sculpture Galleries, till the next.

THE YOUNG SHEPHERDESS OF THE ABRUZZI.

P. MICHETTI, Painter. A. and E. VARIN, Engravers.

IN the northern part of Italy, almost central between what were formerly the Papal States and the shores of the Adriatic, lie three portions of the late territory of the kingdom of Naples, each of which bore the name of Abruzzo; collectively they are known as the Abruzzi. The country is but little visited by travellers, though abounding with magnificent scenery; an Italian writer describes it as having "rough and inaccessible mountains always covered with snow, wild forests, pleasant woods, agreeable pastures, clear fountains, deep lakes, and many rivers of every size," &c. &c. The natives of the highlands of the Abruzzi are chiefly employed in the rearing and tending of sheep, of which numerous flocks, after feeding on the mountain pastures during the summer, descend into the plains on the approach of winter. The shepherds are generally accompanied by their wives and children in these yearly migrations to and from the mountains, and by large white dogs, which are very fierce to strangers. In the month of December many of the Abruzzi shepherds may be seen, in the picturesque costume of their country, perambulating the streets of Rome and Naples with their bagpipes, which they play from house to house in honour of the approaching Christmas festivities.

We have an incident in this Italian nomadic life from the pencil of Signor Michetti, a young Neapolitan artist, whose works are finding their way into the houses of collectors on the Continent, and are not altogether unknown among us. In the French Gallery, Pall Mall, two pictures by him were hung in the Winter Exhibition of 1871-2, one called 'A Stroll in the Woods,' the other 'Young Italy;' both of them impressed us favourably; and, if we remember aright, they had their origin in the scenery of the Abruzzi. There is a pretty sentiment in the conception of this juvenile keeper of the flocks—a child of a shepherd-family—who has fallen asleep on the rough green sward by the woodside, while a pet lamb makes a pillow of her bosom, and seems to watch over her safety as would a dog. There is some good modelling in the sturdy figure of the child, whose attitude is easy and lifelike: both she and her woolly companion come out in excellent relief from the dark screen of trees and herbage, where are visible other members of the flock, gazing with a kind of astonishment on the scene before them.



MICHETTI. PINXT

A. AND E. VARIN. SCULPT

THE YOUNG SHEPHERDESS OF THE ABRUZZI.

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ART-NOTES FROM THE PROVINCES.

BRIGHTON.—It is proposed by the Corporation to have a second exhibition of modern pictures in oil and water-colours in this town, at the commencement of the following month.

CAMBRIDGE.—A portrait of Handel, painted by Sir William Thornhill, has been presented to the university, and placed in the Fitzwilliam Museum. It is the gift of Mr. Adam Lodge.

CHELMSFORD.—A loan exhibition of valuable works of Art of varied description was opened at the Shire Hall in this town in the month of June. It comprised ancient and modern bronzes, ceramic objects, ivory and other carvings, glass, illuminated manuscripts, and about two hundred and fifty pictures in oil and water-colours: among the last-mentioned were two, but not very important works by Sir E. Landseer; the 'Procession of Monks,' 'Flight into Egypt,' and 'Return from Egypt,' by J. R. Herbert, R.A.; 'Euphrosyne,' by W. E. Frost, R.A., and 'Defoe in the Pillory,' E. Crowe—two pictures which have been engraved in the *Art Journal*; 'Cows,' T. S. Cooper, R.A.; 'The Poacher,' 'The Old White Horse,' and 'The Old Red Lion,' by G. Morland; 'Children,' Birket Foster; 'Old Bridge,' S. Prout; 'The Card Trick,' Louis Haghe; Rembrandt's 'Duenna;' portraits by Holbein and Sir Antonio More; a 'Descent from the Cross,' by the latter, and a 'St. Clare;' several views in London, by Canaletto, with two assumed portraits by Gainsborough: one of these, a 'Boy in Blue,' is undoubtedly original; it is the property of the Countess of Waldegrave. The exhibition was in every way most successful.

GLASGOW.—The monument to be erected in this city in honour of Dr. Livingstone, will be the work of Mr. Mossman, of Glasgow, whose design has been selected in competition. It is understood that the other competitors were Mr. W. Calder Marshall, R.A., and Mr. John Brodie, R.S.A., who have each received an *honorarium* of £50, according to arrangement.

MANLEY HALL AS A WINTER-GARDEN.

THE name of this mansion, one of the stately halls adjacent to Manchester, has been made famous, during the past year, throughout England. A vast collection of Art-treasures had been gathered there, and was scattered thence. We believe they were obtained entirely through the medium of the dealer; the owner paid for them, that was all; but that he had been honestly as well as judiciously treated there is no doubt, for when they were sold at public auction they brought more than had been paid for them. The prodigious sale excited no sympathy, and is now forgotten. The house also has gone into other hands; it is a place formed by large outlay of wealth, and is reported to be a grand example of architecture—the sometime occupier being as fortunate in his builder as he was in his picture-dealer—lucky in the guidance he obtained from both. He was not fond of showing the house or its contents; recently, however, the general public were admitted to view them during the holidays; the misfortune of one has thus been the gain of many. It is now proposed to convert the place into a winter-garden for the people of Manchester; that which its princes will to do, is done; we may assume that so grand and glorious an opportunity will not be lost. There are a hundred manufacturers of the great city who could do it without feeling a moment's pecuniary pinch. It would be easy to dilate on the immense advantage that might be thus conferred on the public; not of enjoyment merely, but of continual instruction—education of the eye, mind, and heart; for we may be sure if the grounds are made common property, there are a hundred ways in which they will be utilised, not only as sources of enjoyment, but as means of important teaching. We know that the population of Manchester, beyond that of all other cities, demands wholesome relaxation in fresh air; the occupations of a large majority of its people are carried on in a close and impure atmosphere, with no exercise for the limbs or the lungs. To them the purposed boon will be of incalculable magnitude—a blessing to body and to soul, as bringing health to both. We assume that the work will be done; for the leading newspapers of Manchester have taken up the matter warmly, explaining fully all the advantages to be expected from it, and bringing conclusive evidence that even as a speculation it will answer. It is one of the main features of the plan that Art shall form an essential element; indeed, an Art-union on a comprehensive scale is to be incorporated with it. We have recently reported an enormous acquisition of the people in the Alexandra Park; it would be very pleasant to know that in the city—next greatest to London—there is provided a boon of equal magnitude and value.

There will not be many such chances for Manchester as that which now presents itself in the power to obtain Manley Hall as a place of recreation for its superabundant population.

BURLINGTON FINE ARTS CLUB.

THE hundred and thirty-six drawings by Thomas Girtin, of which the admirable exhibition at the Burlington Fine Arts Club is made up, come mainly from the collections of Messrs. John Henderson, G. W. H. Girtin, E. Cohen, Miss Miller, Sir William Drake, Messrs. W. Smith, C. S. Bale, J. E. Taylor, and C. J. Pooley. Thomas Girtin shares the honour with J. W. M. Turner of having revolutionised the art of water-colour painting. Before their time it was a mere tinting with light washes, and the employment of local colour dates from their practice. Girtin here appears a much stronger man than one who has seen only an occasional drawing of his would be inclined to suppose. In his treatment of far-reaching levels and of aerial perspective generally—in his distant 'View of Harewood,' for instance—he is certainly equal to Turner, and in rendering of figures in connection with landscape, or with street-architecture, he is decidedly his superior. For this truth of relation we would point to 'Paris from above Nôtre Dame,' lent by G. H. Haes, Esq., and to the 'Pen-and-ink drawing of Dartford, Kent,' lent by John Henderson, Esq.: these pictures are almost photographic in their truth. From a water-mill to a cathedral or a castle, Girtin was equally at home; in short, his subjects embraced the whole range of Turner, and he bade fair at one time to run as noble a race. Had he not, in fact, died in 1802, at the early age of twenty-nine, Turner would not now stand so solitary in his greatness. The "introductory remarks" to the catalogue are well written, and the catalogue itself is in keeping with the character for taste and refinement which the "Burlington" has so well earned.

MINOR TOPICS.

THE NATIONAL GALLERY.—By the will of the late Sir Joseph H. Hawley, who died in April last, a portrait of Cardinal Giovanni Bentivoglio, "Lord of Bologna" towards the end of the fifteenth century, painted by Francesco Francia, is bequeathed to the National Gallery, conditionally on its being hung for exhibition within six months from the date of testator's decease. Francia was one of the Bolognese painters employed by Bentivoglio to adorn his palace in a princely manner, and he subsequently commissioned him to paint the altarpiece for his family chapel in the Church of San Giacomo Maggiore. There are several pictures by this master in private collections in England, but we find no mention made in any catalogue of the portrait in question.—At the sale, on July 5, of the collection of pictures belonging to the late Mr. Jesse Watts Russell, of Ilam Hall, Staffordshire, a work by Gainsborough, called in the catalogue 'A Wood-scene with Figures, a View near the Village of Connard, in Suffolk,' was purchased on behalf of the Trustees of the National Gallery, by Mr. Burton, the Director, for the sum of 1,150 guineas. This amount will not come out of the public purse, but out of the interest arising from the Lewis Bequest, for which the Trustees of the National Gallery are also trustees.

THE LATE FREDERICK WALKER, A.R.A.—We proposed to give this month some notice of this lamented painter, but having been fortunate in having lent to us three of his beautiful pictures for engraving, any remarks upon him are postponed for a month or two, till we can accompany them with the illustrations. A meeting was held soon after Mr. Walker's death, at which it was resolved to invite subscriptions from his friends and admirers for the purpose of raising some memorial of him. The committee of the "Walker Fund" includes the names of R. Ansdell, R.A., W. Agnew, T. O. Barlow, A.R.A., Sir John Gilbert, A.R.A., Tom Taylor, and others.

CIVIL LIST PENSIONS.—Among the names which appear on this list for the first half of the present year are those of Mrs. Clarissa Hester Cattermole, in consideration of the services rendered to Art by her husband, the late Mr. George Cattermole, the well-known water-colour painter, £100; and of Mrs. Francis Philip, in consideration of the services of her late husband, Mr. John Birnie Philip, as a sculptor.

CHARLES KNIGHT.—The admirable bust executed by Joseph Durham, A.R.A.—a most forcible and very pleasant reminder of the excellent author-publisher—was placed in the town hall of his native town, a gift of the memorial committee to the corporation of Windsor. Few men have better deserved this posthumous distinction. Charles Knight was in all ways a most estimable gentleman, and whether he is claimed by the authors or the publishers of his country, he may confer honour on either or both. An inscription on the pedestal justly records that "his chosen work through life was to bring good literature within the reach of all." It might have been added that a better man, a more useful citizen, a truer patriot, has rarely laboured to enlighten the world. One of the few kindly witticisms recorded of Douglas Jerrold was said by him of Charles Knight. Knight, in a pleasant mood, once asked Jerrold to write his epitaph. "I will," said Jerrold; "in fact it is done—*Good night!*" He was genial, generous, sympathising, just: few men were more loved by the hundreds he employed, and none have a more certain right to be remembered by the generation that succeeds him. We may lament, therefore, that on the 14th of June, when the bust was placed in the town hall of Windsor, there was a lamentable paucity of attendance. There were two or three publishers, and two artists, Mr. E. M. Ward and Mr. Joseph Durham, but not a single man of letters. The meeting was not a private one—it is fully reported in the *Windsor Express*—yet there was no author to say a word for the order to which Charles Knight belonged, and to which he did credit and honour.

THE LATE MR. RICHARD BURCHETT.—Very shortly after the death of this gentleman, a meeting of the students of both the male and female Schools of Art at South Kensington was held in the Lecture Theatre of the Museum, for the purpose of putting on record their sincere regret at his loss, and of raising a permanent memorial to him. The chair was taken by Mr. R. Collinson, and resolutions were unanimously adopted in conformity with the object of the meeting, and a committee was formed for carrying out the memorial; a subscription was at once commenced, the list being headed by Miss Elizabeth Thompson, with a donation of five guineas. It was incidentally stated at the meeting that among the students at South Kensington who were indebted to Mr. Burchett's instruction, might be mentioned Miss E. Thompson, a well-known name now as an artist; Mr. S. L. Fildes, the painter of the 'Casual Ward,' in the last year's exhibition of the Royal Academy; Mr. W. Ouless, who has already placed himself among the leading portrait-painters of the day; Mr. R. Collinson; Mr. J. S. Rawle, head-master of the Nottingham School of Art; and Mr. W. J. Mückley, head-master of the Manchester School; all three of them artists of excellent repute, as their works in the Academy and elsewhere testify.

A BUST OF CANON KINGSLEY is to be placed in the Chester Cathedral. Few better worthies have lived in our time—none who have higher claims to be remembered. Like most men of genius, he lives in his works; but it is a privilege to accord honour to his name, and manifest gratitude for enjoyment received and instruction obtained from the books of a writer who was always true to God and to humanity. The bust is to be executed by Mr. R. Belt: we have the assurance of Kingsley's intimate friend, Viscount Eversley, that the model is a perfect likeness.

THE place of honour in the McLean Gallery lately occupied by that noble and original landscape in oil which its author, Mr. Cecil G. Lawson, very happily called 'The Hop-gardens of England,' is now filled with five important drawings in coloured chalk by the late J. F. Millet. They are as full of the master's characteristics as anything he ever painted in oil, whether in choice of subject or in mode of treatment, so that when we name them, our readers who are familiar with Millet will have the pictures at once in their mind's eye. (1) A girl knitting as she stands at the head of her flock of sheep; (2) A young girl carrying home on her back a bundle of wood from the forest, followed by two old women similarly employed; (3) An old peasant standing on a bank waiting while his two cows drink; (4) A rough-looking girl plying her distaff and minding her goats at the same time; (5) A young shepherd and his dog with a flock of sheep, under a lovely evening effect. In Nos. 1 and 3, also, there is a beautiful sky with a setting sun, low in tone, but soothing while subduing. This relief comes mainly from the sense of space which the artist in both pictures conveys so well.

STREET ARCHITECTURE.—London is fast becoming a city of commercial palaces: no one walking eastward of Temple Bar through the principal thoroughfares but must be astonished at the important alterations which are being continually made in the aspect of the streets. Passing recently through the Poultry our attention was arrested by the frontage of premises—formerly occupied by Messrs. Peart and Dossetor, men's mercers, but now in the possession of Messrs. Delaterre—which have lately been rebuilt of red brick. It is a lofty edifice of four storeys, and dormers, above the ground floor; the materials used in it are red brick, with stone dressings. Each floor has a mullioned five-light window, and between the storeys, in the front, are *bas-relief* panels sixteen feet in width, and three feet in height; each one illustrating some historical event associated with the Poultry. The lowermost panel shows the procession of Queen Victoria at the opening of the Royal Exchange; the next above

it, represents a presumed incident which occurred on the site of the newly-erected house on the occasion of Charles II. making his public entry into London on the 29th of May, 1662, when his majesty saluted the landlady of the house of that date, which was then an inn: the good woman, though suffering much from illness, insisted on welcoming the monarch. Looking still higher up, the next panel shows the procession of Queen Elizabeth entering London in state, on the 28th of November, 1551; and above this, is the uppermost panel, representing Edward VI. passing from the Tower to Westminster to be crowned, on February 24, 1546. These panels are executed, in red terra-cotta, by Mr. Kremer, of Augusta Square, Regent's Park; they give a unique, but very decorative character, to the frontage.

THE WORCESTER CHINA COLLECTION at the showrooms of the Messrs. Green and Nephew in Victoria Street, St. Paul's, is well worth a visit. The whole history of the art may be traced for more than a century from the time that the designs in monochrome were painted by hand, and the article thus decorated sold for a few shillings, till the other day, when a single cup and saucer, with turquoises on a dead gilding and enamelled medallions, could not be bought for less than sixty guineas: this example, we believe, is all but unique. The perforated ivoryware is also a production of our own time, and the fretwork, so delicate and beautiful, which is, we are told, patiently cut out with the penknife before the final firing. It is from the Royal Porcelain Works of Worcester that the older portion of the collection comes, and the visitor will be interested to note specimens of cups and saucers made for Admiral Nelson in 1802, for the late Emperor of Russia, for George IV. when Prince of Wales, and William IV. when Duke of Clarence. The spaciousness and lightness of the galleries in which this collection is exhibited, enable the visitor to examine thoroughly and comfortably every article submitted for inspection.

MESSRS. DOULTON, the well-known Lambeth potters, have of late years been conducting a series of experiments resulting in the production of a clay of beautiful texture and colour, which is receptive of any decoration the artist may desire to give to it. This has been called Lambeth *faïence*, and the collection of examples now at Messrs. Howell and James's shows that it is well deserving a name which has been so long associated in the minds of collectors with much that is ingenious, artistic, and beautiful in the potter's Art. This Lambeth *faïence* is thrown into all the forms identified with the original name, such as *tazzas*, *plaques*, tiles, vases, dishes, &c. These, in form, may be modern, mediæval, or classical; and the painting, according to the nature of the surface, may show decorative flower-work, a whole landscape, or a lovely portrait. It is worthy of record, moreover, that "all the designers, painters, and artists who have produced these works have been, or now are, students of the Lambeth School of Art." This school was established in 1854, under the presidency of the Rev. Canon Gregory, and was a branch of the Central School of Design at Marlborough House. Over this school Mr. Sparkes, a gentleman of much culture, rare enthusiasm, and great teaching capacity, was placed as chief director, and the result is that the Lambeth School of Art is one of the most successful in the kingdom. He has turned out several Royal Academy gold medallists, and the beautiful work on the pottery before us may be regarded as the outcome of his teaching. He has always co-operated heartily with the Messrs. Doulton in all their efforts to impart Art-instruction to the potters of the district; and now that their united efforts are in a manner crowned, it is but fair that the name of the Art-teacher be associated with that of the potters. The lady artists whose works show so much taste and skill are Mrs. Sparkes, the Misses Lewis, Miss Barlow, Miss Mill, and Miss Watt; and we record their names with unfeigned pleasure.

ART-PUBLICATIONS.

MESSRS. GRAVES continue to add to the Art-treasures accumulated in the works of Sir Edwin Landseer; the list is increasing, and will continue to increase. One of the most interesting of them all will soon appear, and come under our notice in due course; it is the sheep unconsciously browsing round an ancient font. The more recent issues are a continuation of the 'Queen's Pets,' to form part of a series: they are capital examples of the genius of the great painter, and cannot fail to be regarded as valuable acquisitions by all who are friends of the animal which is emphatically the friend of man. The two latest works produced by Messrs. Graves are portraits of a still loftier character—engravings from paintings by Sir Joshua Reynolds; one is of Miss Penelope Boothby, of whom there are many good prints; this, from the *burin* of J. J. Chant, being one of the best. The other, 'Angels,' has a yet higher claim to favour, inasmuch as it is universally regarded as the gem of Sir Joshua—portraits so lovely that they find their way to every heart. Certainly the great artist never produced a more exquisite work. It has long been an especial favourite in America; perhaps there it is the most popular of all the productions of its class; but though often engraved, it has never been done with more delicacy and force than in the print before us, by Mr. James Scott. It is not long since we studied the original in the National Gallery, yet we are by no means dissatisfied with the copy we now possess.

"THE ENGLISH LAKES."—We have much pleasure in directing public attention to a series of photographic views of scenery about the lakes of Westmoreland and Cumberland—especially those that are consecrate to the memories of Wordsworth and Southey, and Coleridge and Wilson, and a host of other worthies who will live for ever in the land's language; "blessings be with them and eternal praise," as the greatest of them all wrote. The list of famous places issued by Messrs. Mansell takes in some distant, as well as near, scenes associated with the lakes. We have views of Furness Abbey, as well as of Lodore and the Friar's Crag; and all the well-known homes and haunts of the poets who have given to these glorious examples of combined grandeur and beauty a renown greater than even that they derive from nature. Mr. Payne Jennings, the photographer, has done his work well; but failure was scarcely possible. The tourist can go nowhere throughout the district without seeing something of which he desires to obtain a copy, not only for its own sake, but for the associations that link it with immortality. Of a hundred of them, at least, Wordsworth has written, and that is fame enough.

"RENAISSANCE IN ITALY" is the title of a volume which has somewhat recently made its appearance from the pen of Mr. J. A. Symonds, whose previous writings are by no means unknown to the literary world.* Though to the student of history—and it may fairly be presumed that some, at least, of our readers may be classed in this category—the book will afford much interesting material, we notice it less on this account than because it is stated to be the precursor of other volumes, one of which is to be appropriated to the discussion of the Fine Arts and the revival of learning; and if these subjects, which are to be followed by a volume devoted to Italian literature, are treated in the same comprehensive, forcible, and erudite manner in which Mr. Symonds has discoursed on "The Age of the Despots," he will have produced a valuable and complete historic narrative of a most important epoch in the annals of Europe. "In the work of the Renaissance," he says, "all the great nations of Europe shared. But it must never be forgotten that, as a matter of

* "Renaissance in Italy: the Age of the Despots." By John Addington Symonds, Author of "An Introduction to the Study of Dante," "Studies of the Greek Poets," and "Sketches in Italy and Greece." Published by Smith, Elder, & Co.

history, the true Renaissance began in Italy. . . . . In Art, in scholarship, in science, in the mediation between antique culture and the modern intellect, they" (the Italians) "took the lead, handing to Germany, and France, and England, the restored humanities complete." Each of these countries worked out its own future in its own way; and their combined or individual efforts have made Europe what the whole world knows or sees her to be at the present time. Through what crooked policy often, what crimes, and bloodshed, and feuds social and religious, Italy accomplished the task of originating and developing movements which turned the darkness of nations into light, the readers of Mr. Symonds's book will readily learn from what he says. Truly, "The Age of the Despots" is a most characteristic appellation of the epoch. We shall look for the subsequent parts of his work with very much interest from what we have found in this first portion.

LORD RONALD GOWER is a young nobleman who is something more than a mere *dilettante*, for he turns his knowledge and love of Art to good practical account. Some time ago we had an opportunity of seeing and reporting on his lordship's admirable copies of the Lenoir collection of portrait-sketches at Stafford House; and now he has compiled a capital little Handbook to the principal picture collections of Holland and Belgium.* A neat and compact volume it is, of nearly three hundred pages, closely yet very readably printed, and scarcely too large for the waistcoat-pocket. Lord Ronald has not attempted more than to give a kind of annotated catalogue of the most important pictures at the Hague, Amsterdam, Rotterdam, Haarlem, Antwerp, Brussels, and some minor towns; but Bruges and Ghent, unfortunately, are not mentioned. The comments and notes are concise and quite to the purpose; and there are some indices at the end of the book which add to its value for reference. Visitors to the Netherlands, who do not care to be burdened with larger and weightier guidebooks to the Art-Galleries of the two countries should by all means procure this.

A SERIES of papers on Ornamental Art, by Mr. F. E. Hulme, that appeared in the *Art Journal* two or three years ago, form the foundation of a large volume wherein the author has dealt with his subject at very considerable length, and with much knowledge and judgment.† The first portion of the book consists of upwards of thirty etched plates, showing about four hundred and thirty examples of ornamental works, derived from almost every conceivable source. These are followed by several chapters in which the principles of the subject are amply explained and discussed: thus the first chapter treats of the Influence of Geometry on Ornamental Art, the second refers to Symbolism in Art, its varied and often singular uses. Letters and Inscriptions, Heraldry and Blazonry, Naturalism and Conventionalism, with other specialities, form the subjects of the remaining chapters. Whether we regard the illustrations or the text, this volume deserves to be in the hands of every one engaged in the art of designing, whatever the purpose of the ornamentist may be; a theme which may be said to have no limits cannot be exhausted by any author, though Mr. Hulme's book leaves little more to be said which it is really essential for the student to know. We may add that he does full justice to preceding writers, such as Sir Digby Wyatt, Owen Jones, Messrs. Wornum, Ruskin, Layard, Mrs. Twining, the German Heideloff, and the famous French architect, M. Viollet-le-Duc.

AT the extreme north-eastern side of Yorkshire is a rather extensive district, locally, rather than geographically, known as Cleveland. It is a portion of the great county presenting very much of considerable interest in its varied scenery, its mineral wealth, and its agricultural produce, &c. To the archæologist Cleveland has, in days gone by, presented a wide field of historic inquiry, and yet has still left much for future investigation. Concerning this district a large volume has somewhat recently been issued, which is in every way most creditable to all who have had a share in its production; and it is entirely of local origin.* Mr. Atkinson, who supplies the text, traces the history of Cleveland from the very earliest known period, and gives some curious and interesting information in his records of parishes, towns, and edifices, ecclesiastical and baronial. Few more striking instances of the change which a comparatively few years have worked in the condition of a particular place are to be found than that which the town of Middlesborough presents. Less than half a century ago it "had only about *forty* inhabitants," now they number considerably more than *forty thousand*, who have the privilege of returning a member to parliament; their first representative being Mr. H. W. F. Bolckow, to whom Mr. Atkinson has dedicated his volume; and to whom, by the way, we are indebted for the loan of several of the "Landseer" sketches which have appeared in our Journal. Mr. Bolckow is, we believe, proprietor of some valuable coal and iron mines in the neighbourhood of Middlesborough.

Mr. Atkinson's book will, of course, be most appreciated by those acquainted with, or having some interest in, the locality of which it treats; but its utility should give it a wider range, while its numerous illustrations—full-page lithographs drawn by R. J. Hamerton, and woodcuts, give to it an agreeable Art character. As a specimen of typography and getting-up we have rarely, if ever, seen better work proceed from the provincial press. Another volume, it seems, may be anticipated from the author.

'THE KINGFISHER'S HAUNT' is the title of a very admirable chromo-lithograph printed by Messrs. Hanhart, and published by Messrs. Darnley & Co. of Conduit Street. It is from a painting by Mr. E. A. Waterlow, the Turner gold medalist of the Royal Academy. The scene is a murky dell, by the side of a damp cottage, where water-plants grow in rich luxuriance—far pleasanter in a picture than in the reality, and certainly a better home for the kingfisher that flashes by than it can be to any biped, female or male. It is, however, the place for the artist, who is not doomed to dwell there to inhale the mephitic vapours for a longer time than it will take him to sketch it. Mr. Waterlow has made good use of the picturesque though unhealthful spot; his drawing is one of great merit, and the skilful printers have done it ample justice.

IT is a pleasant task to review a book, the joint produce of two accomplished ladies, sisters.† It may not obtain for the poet a reputation so large as that which the accomplished artist gained so suddenly and sustains so ably, but it will at least prove that a high and rare intellectual faculty is possessed by another member of the family, and that fame is not merely the birth of chance, but the result of natural capacity strengthened by educated power. We have here some thirty or forty very graceful and touching poems; none are of a light or trifling character; in some there is a degree of pensiveness approaching solemnity, with here and there touches that come near to melancholy: yet they all indicate a happy nature, a generous disposition, and an earnest desire to see the good and beautiful in all created things. Some of these lyrics and sonnets are charming as compositions, and may take prominent places among the most successful minor poems of the age; they are full of high and noble thoughts, conveyed to the minds of readers in smooth and harmonious verse, and the attractive volume cannot fail to be extensively appreciated. Miss A. C. Thompson is much indebted to her sister. There are several full-page drawings from her pencil, thoroughly well engraved on wood, and many effective bits that exhibit genius in trifles. There is no attempt of the artist to take undue prominence in the book: it is the production of the poet, who derives aid from Art.

* "A Pocket Guide to the Public and Private Galleries of Holland and Belgium." By Lord Ronald Gower. Published by S. Low, Marston & Co.

† "Principles of Ornamental Art." By F. Edward Hulme, F.L.S., F.S.A. Author of "Plants, their Natural Growth and Ornamental Treatment," "Practical Ornament," &c. &c. Published by Cassell, Potter, and Galpin.

* "The History of Cleveland, Ancient and Modern." Vol. I. By the Rev. J. C. Atkinson, vicar of Danby. Printed and published by J. Richardson, Barrow-in-Furness; Simpkin and Marshall, London.

† "Preludes." By A. C. Thompson. With illustrations by Elizabeth Thompson. Published by Henry King & Co.

BRITISH MUSEUM 24 SE 75

STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

ABUNDANT evidence has already appeared in this series of illustrated papers to prove, as well the diversified character of Landseer's studies, as the varied manner in which they are executed. So thoroughly had he at an early age made himself master of his pencil in the expression of form, and such was his intimate acquaintance with the life and habits of the animal-world, at least of those portions of it which came within the artist's requirements, that he seems to have needed in after-years very little more than the mere ideas or suggestions with which a casual scene or incident supplied him to turn it into a picture. Whenever he met with anything worthy, in his opinion, of record, he was accustomed to "make a note of it," and with such detail and finish as he was in the mood, and had the time, to give.

At the British Institution Landseer exhibited, in 1838, a picture called 'Rabbit and Stoat;' it appeared again at the Manchester Art-Treasures Exhibition, in 1857, under title of 'Hare and Weasel;' it was then the property of Mr. W. Wells, of Redleaf, for whom it is said to have been painted. In an annotated catalogue of Landseer's works, by Mr. Algernon Graves, intended for publication, but not yet issued, it is remarked: "Mr. Jacob Bell, to show the errors of critics, says that this picture was reviewed as follows—'We think the rabbit is too much like a hare, and we never saw a ferret that colour.'" Mr. Wells's picture doubtless had its origin in the admirable sketch on this page—kindly lent to us by Mr. Mansel Lewis—to which we have given the name of 'The Feast Interrupted.' A hare, as we consider it to be, lies dead in a field of turnips, and a stoat, or weasel—it might be either—has found its way to



The Feast Interrupted (1838).—*Lent by C. W. Mansel Lewis, Esq., Stradey, Llanelly.*

the body, and is about to make a meal off it, but is startled by hearing a noise of some kind: this is plain enough by the action of the animal. There is both life and death strikingly represented in the brilliant little drawing, chiefly executed in water-colours, from which the engraving is copied.

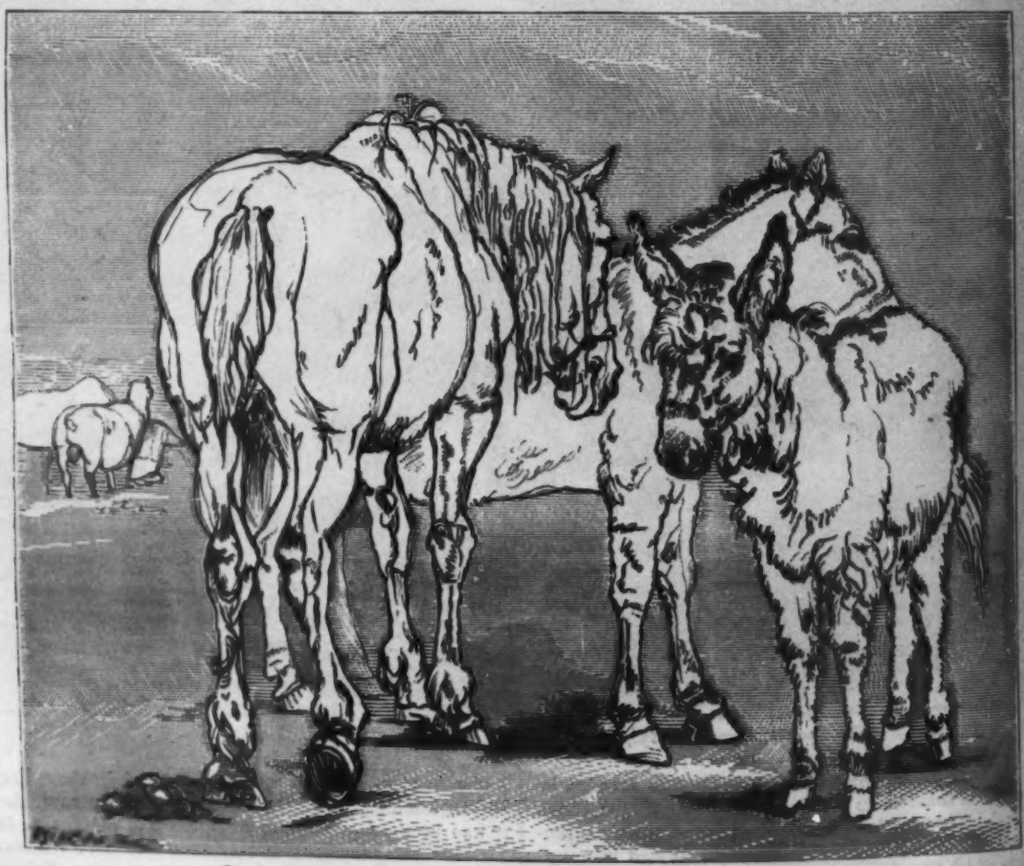
'Maida,' the subject of the next engraving, was one of Sir Walter Scott's favourite hounds, and appears in Landseer's picture, 'A Scene at Abbotsford,' exhibited at the British Institution in 1827, and subsequently engraved for the "Keepsake." When Landseer saw 'Maida,' Mr. A. Graves says, the animal "was in the last stage of weakness and debility, as the artist has admirably expressed in his fading eyes and attenuated limbs. He died six weeks afterwards." Mrs. Spencer Bell possesses an oil-sketch of the dog; that which, with several others, Mr. George Gurney has placed at our disposal, is executed with pen and ink. The group of animals entitled 'On the Common,' is also

from a pen-and-ink drawing made when the artist was quite a boy—between the years 1815 and 1818—and very probably on Hampstead Heath: the three animals in the foreground are most naturally grouped—one sometimes has thus seen them



Maida (1827).—*Lent by George Gurney, Esq., East Dulwich.*

standing in a shower of rain, as if they would shield each other— and the foreshortening of two of them could not be better.



On the Common (1815-18).—*Lent by Frederick A. Milbank, Esq., M.P.*

Wilkie, writing in 1818, about a picture of a donkey by the juvenile painter, says: "Young Landseer's jackasses are also good."

The Duke of Westminster's sketch, 'A Bison,' was, it may be assumed, a study made in the Zoological Gardens: it is very

carefully executed in black chalk, and is most characteristic of the animal. Underneath it is a very different subject, to which we have given the title of 'Dogs at Bay.' In 1828 Landseer painted a picture, now in the possession of Colonel Peers Williams, that he called 'Jocko with a Hedgehog;' and in our engraving are Jocko and a companion attacking a hedgehog



A Bison.—Lent by his Grace the Duke of Westminster.

as fiercely as they dare: we have ourselves witnessed some such encounter as this, which generally ends in the defeat of the dog: the thorny bristles of the little animal present a formidable barrier to its enemy's tender jaws, and the dog rarely makes a second attempt to seize it, generally being contented with using his feet to roll it over; and even that is done very cautiously. A combat of this kind is most amusing, for little harm is done on either side. The clever and humorous sketch



Dogs at Bay (1828).—*Lent by C. W. Mansel Lewis, Esq., Stradey, Llanelly.*

we have engraved, is drawn on buff paper with a pencil, chalk being used for the lights.

There is humour of another kind—convivial, not combative—in the large drawing in chalk of 'Friar Tuck,' of whom tradition speaks as chaplain to "bold Robin Hood." Landseer's sketch was, in all probability, made when he was occupied with 'Bolton

Abbey in the Olden Time;' but there is no evidence of the design being carried any further than it is here seen; the *holy* man, surrounded by two or three foresters and sundry dogs, is emptying a beaker to somebody's health and happiness, most



Friar Tuck (1834).—*Lent by Mr. John Page, Nottingham.*

likely his own. On the left corner of the rude but suggestive sketch is the outline of a dead stag, on which one of the company



Launching the Boat, Hastings (1840).—*Lent by H. W. F. Bolckow, Esq., M.P.*

has seated himself. The beach-scene at Hastings could only have been sketched from life, so true to life are the various positions of the boatmen. The outlines are made with a pen; sepia is the colour used for the shadows.

J. D.

SHAKESPEARE'S LONDON, AND THE HOUSE HE LIVED IN.

WE have tried, in two or three previous short notices, to find a way, if possible—though somewhat out of the ordinary route—to Shakespeare's whereabouts when he did his work in this lower world. Some effort was made to take the reader into the interior of the little Globe Theatre, wherein the immortal poet "acted a part," and for which, as a matter of business, such as it was, he actually *wrote* his folio of plays. It seems, however, that Shakespeare never did act in the actual building we represented, for Mr. J. O. Phillipps (Mr. Halliwell) has lately discovered another Globe—the original Globe, in fact—burnt in 1613. He has found, as it would seem, the only view of it in existence. But this indeed matters, after all, but little, for these Shakesperian theatres were all of them pretty much alike. The Globe, the Curtain, the Blackfriars, however they might differ in detail, were one and all of them of the roughest: small and inconvenient, and as utterly unlike our modern theatres as one thing can well be unlike another. An old-fashioned inn yard, used for the time as a theatre, was not more unlike Covent Garden, or the present Globe, than was the old or the new Globe of Shakespeare's day to the modern houses. But our object is to find out, if possible, what sort of *Town* world it was that Shakespeare lived in, and worked in, and *worked for*. What sort of town was London then? What sort of *street* did he live in? What sort of *house?* And can we yet in any way get sight or visible memory of them? Is the London of Shakespeare utterly and for ever gone, as well as the theatre he played in? or is there indeed any one or more localities or streets, or even a single house, which can fairly remind us of his locality, or street, or house?

It might be interesting, and certainly instructive, to lead, if possible, the reader to the "Gothic" city in which Shakespeare did his work here below, by dint of a glance, however quick and faint, at other cities farther south; and even at London itself before the railways, which have so changed everything, drew a line on it, or changed its character. It is surely a most momentous mistake to suppose that poetic charm, and even magic, begins and ends with sunlit *southern* cities, such as Venice or Florence. Ruskin says of Venice: "A city of marble, did I say? nay, rather a golden city, paved with emerald, for truly every pinnacle and turret glanced or glowed overlaid with gold, or bossed with jasper. The *men* of such a city—how could it be otherwise?—moved in sway of power and war. Fearless, faithful, patient, impenetrable, implacable, every word a fate, sate her senate." A wonderful piece of the world. A world in itself. Truly so, it *must* have been. But did it indeed banish, as he says, all "ignoble care and petty thoughts, with all common and poor elements of life. No foulness nor tumult in those tremulous streets." Far different, indeed, this from Shakespeare's London, that is certain. Far different from Turner's London before the railways ploughed themselves into it; and far, far different from the best of our modern city of to-day, with all modern and patented improvements included. All that made Venice what it was, according to Ruskin's poetic dreamings of it, is most surely absent. If the world be a perpetual progress, as we are so perpetually told it is, why is this sad falling-off from "circling jewels," and glow of gold, and most cunning workmanship, to neither of these—to little else than "manufactured" wares?



*A London Street in Shakespeare's time.**

But can poetic fervour itself do *nothing* with dull London, either of the past or present? Ruskin, with Turner's primitive home, is but a dull guide here. A square-built *pit*, he says, or well, is formed by a close-set block of houses, to the back windows of which it admits a few rays of light. If you stand long enough under the archway leading to it, you may in time see the very doorway of the house itself. It was a "fashionable" neighbourhood once on a time. No knights, however, to be seen there, nor beautiful ladies, nor picturesque costume, fit and ready for the painter's use, but all of the very dullest, and most prosaic. So there is nothing to be made of Turner's London, in this way at least, that is quite certain. But still was Turner comparatively a happy and fortunate man in the way of artistic surroundings, as anybody may see who will look at a map of London *before* the railway era commenced. It is a curious sight, a map of this date, of the early part of the present century, and really will serve to guide to the earlier London of Shakespeare's own time, of which we can now form but a very faint, if indeed any, idea.

A few dull dates here will help us. Shakespeare came to London town to try his fortune as a "play actor" in or very near to the year 1585, being then about twenty-one. He is said by some authorities, though this is now more than doubtful, to have become a "shareholder" in 1589, or thereabouts, a play-actor for life. He left London in 1613. The Great Fire of London happened in 1666, so that Shakespeare lived, and saw with bodily eyes *Gothic* London, before any sort of impression had been made on it by the coming in of the Renaissance, which wonderful event has at last—in these days, and it has taken some time to do it, about two centuries—*destroyed*, as by a stroke of fate, the London of Shakespeare, and built up another. Whether better or worse who shall say?

It may be noted here that the London of the present is, from east to west, up and down, nearly a straight street, no less than thirteen miles; from north to south about nine miles. Shakespeare's town was not more than three miles from east to west, and two miles from north to south. It seems a pity that there is no map proper of the London of that day. It would be quite possible to construct one with very considerable accuracy. Such map, as we take it, would do more for the carrying us into the time of Shakespeare than a lifetime of researches into minute points of chronology and mere antiquarianism, about which so much time and thought and painstaking have been, and are, spent—things, by-the-bye, which could have had but little influence on the life of the poet, or on his way of work, and might have occurred to anybody. But the town, and street, and house he lived in, had, and *must* have had, their influence, and a mighty influence too. Why, the very names of the quaint

* Would it not be worth the attention of the City authorities to consider whether in the widening of London Bridge it would not be an "improvement" to retain the whole of the present width of it as roadway, widening the bridge on both sides, and then building on these additional spaces, thus to form a *street*, as in the old days.

and narrow streets must have told upon him, though perhaps not so much as might have been predicated. What sort of *street* did he live in? Is there any now at all like it anywhere in huge London? Now the "Schmyt-Fyeld" of Shakespeare's experience must have been a somewhat remarkable locality, however looked at; and "Houlburne" a quaint thoroughfare to pass along. On the south side of the Thames the "bear-bayting" would certainly startle a modern Londoner, and Shakespeare must have dwelt very near indeed to this very "bear" building. We hope to give a slight sketch of it; but of all the strange and, to our mind, inconceivable spots, the *London Bridge* of that day must have been the very strangest. It was, as is well known, lined with houses on each side of it, with but a narrow, ill-paved roadway, with gable-ended houses, something, indeed, like those here represented in our imperfect and rough woodcut. No sort of attention to regularity in the building of them, with gaps every here and there wherein you might turn and get a look at the furious tide as it rushed through the narrow Gothic arches and piers. Shakespeare must have passed over and over this bridge, and between its gable-ended houses many and many a time, and looked into its quaint and curiously small shop-windows, from the Globe—and we feel sure he lived near the Globe—to the Blackfriars. What would some of us not now give to go this little journey—to walk from the Globe through the narrow, ill-paved, picturesque, muddy streets, and narrow, tortuous ways and courts, to the foot of the bridge; then over the bridge, and then further through more narrow streets, and past many, many more gable-ends and overhanging upper stories, to the "door of the Blackfriars." Full, right full, it is sure, of all sorts of inconveniences, and hindrances, and pitfalls, and through no end of mud and mire, and equally right full of memories, and architectural curiosities, and painter's pictures; the mind well filled, at all events, however difficult or uneasy the bodily progress. Is the modern improved way better or worse? Has it been *all* gain the pulling down of the Gothic town, with all its shortcomings, and the building up in the place of it our London city of to-day? Could but the immortal dust of the poet be revivified for a fleeting hour, to get but a look at it and us, what would he think and say of it? Through the whole length of the "Bourne," from east to west, is there one single object, or "turning," which the painter cares to pause to look at? In the *old* Bourne you could not do otherwise.

But the matter of most interest here is then, first, that Shakespeare lived all his life in a "Gothic" town, for the great fire did not happen until 1666. St. Paul's was not commenced until 1675, and even Inigo Jones, though he died in 1652, and therefore before the great fire, did not make sufficient impression on the architectural character of the City to materially alter its Gothic aspect, and certainly not in its narrow bystreets and courts. Shakespeare must have lived all his life in a Gothic house, as that word is to be understood as descriptive of the then building. In our engraved sketch the general character of a London street, as it then was, is merely indicated, and the immortal poet of all time, and him of whom it has been said that there is really no estimating what he could *not* have done, must needs have lived in some floor of some such house. If anything, those here shown are too important, for the majority of dwellings in the London of that day were but two stories high, as presented so unmistakably in the old prints executed at the time, and in the great map plan of Ralph Agas. No doubt can there be about it. It carries us into the very abode and surroundings of the man, and points to his way of life and personality, and with a vividness which nothing else can do. We here say nothing of costume and architectural accessories, and of all the common things and household trifles which, though seeming so mean, yet go so far to make up a pleasurable, or disagreeable, or negative existence. We say nothing of these, but do not forget them. Shakespeare himself certainly did not, for he is commonly credited with having been what is termed a "domesticated" man, and attached to his home, and to the things which that term implies. Not at all matters for contempt these, but of lasting interest.

Now is there, it may be of interest to ask, any part of London, however fragmentary, which can remind us, imperfectly it may be, of that London of which Shakespeare was a denizen? Is Shakespeare's London all gone? Well, very nearly, but not quite. On comparing an old map of London with the Post Office map of to-day, it will be found that the arrangement, or *plan*, of the streets in those localities which had existence in Shakespeare's day *yet remain* in very many places; so that the streets (though not the veritable houses) are the same. The narrow ways down to the river, for instance. Such streets as Thames Street, and the opposite Bankside, are as they were as to plan. All, too, is not yet gone in and round Printing House Square and Doctors' Commons, though all fast disappearing. Pry into some of the narrow courts about there, and you are in the veritable neighbourhood of Shakespeare's "Blackfriars." May we here sincerely hope that the authorities of Printing House Square will retain and preserve their quaint red brick building at the back of the "new office." It is a veritable bit of the past time. We could name many other nooks and corners here and there in neglected spots where the old atmosphere seems still to rest in some quietness, and where the "ways" are as in the days of good Queen Bess and her "servant." Another generation will certainly see the end of it all. There are, however, a few things that might well be looked after and religiously preserved, such as those four or five gable-ended houses in Middle Row, Holborn, the Elizabethan house in Bishopsgate Street, and a few others here and there of lesser note. Indeed, might not the Shakesperian Society make an effort to look them up, and help the world to a sight of them?

C. BRUCE ALLEN.

CONTRARY WINDS.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION.

T. WEBSTER, R.A., Painter. H. BOURNE, Engraver.

PAINTERS sometimes give titles to their pictures which serve as riddles, requiring some ingenuity to give even an approximate idea of their meaning till the canvas is before the eye, when all mystery is at once cleared up. It would, for example, be difficult, from its title, to divine the materials of this work, which was exhibited at the British Institution in 1844, three or four years after Mr. Webster was elected an Associate of the Royal Academy. The scene is a cottage-interior, on the floor of which stands a washing-tub full of water: round it clusters a group of very small boys and girls, who have launched a boat of home-build with a paper-sail, and all are blowing at it vigorously from different points of the compass:—'Contrary Winds' issuing from the inflated cheeks of these juvenile Æoli, whose greatest delight it seems to be to produce opposing currents, to the danger of swamping the little craft in the mimic tornado: there is, too, something of a ground-swell apparently, caused by the shaking to and fro of the tub. On the left of the composition is an aged grandmother calmly knitting a stocking, utterly regardless of the war of elements raging so near to her. This figure is capitally painted, and, to some extent, divides the interest of composition with the youngsters and their occupation: the old woman's face is very expressive of tranquillity of mind, and one may readily imagine that her thoughts are far more absorbed by the Bible on the table at her side, though it is just now closed, than by her work or aught else which is going on in her presence. All the furniture of the room, the pots and pans, and other utensils, are represented with a fidelity that reminds us of the best efforts of the old Dutch *genre* painters.

THE ROYAL ACADEMY EXHIBITION.*

AMONG the designs for domestic architecture which satisfy us we would name the 'New House at Streatham' (931), by R. W. EDIS; View of No. 8, Palace Gate, Kensington' (983), a commodious-looking mansion in the Queen Anne style, with a bay window running up its whole height, by STEVENSON and ROBSON; and, especially, R. N. SHAW'S 'House now erecting in Queen's Gate, Kensington' (994). Mr. G. E. STREET, R.A., meets with our hearty approval in 'South-east View of Cuddesdon College, Oxon' (953), and in his 'South-west View of the Church of St. Paul, in the Via Nazionale, Rome' (963). This architect is always direct and manly in his designs; and while giving all due attention to the pictorial in his art, takes care that it shall not interfere with what is constructional. Though unpretending in size, there is something very nice in B. J. TALBERT'S 'Entresol, showing decoration, &c.' (966), and in his 'Wall Decoration' with frieze and dado (973).

Coming to the chalk-drawings we particularly commend, as every unbiassed person would, Lady COLERIDGE'S portrait of the 'Very Rev. John Henry Newman, D.D.' (1069), and the handsome boy whom she calls 'Nineteen' (1052). The portraits of F. SANDYS also come under the same head of praise: see his 'Miss Ellis' (1076), and his nameless lovely lady surrounded by flowers (1058); of W. E. MILLER, with his study of a girl (1053); of R. HOLLINGDALE, with his 'Hon. Mrs. Arthur Annesley' (1077); and of F. MILES, with his 'Eastern Beauty' (1050).

SEYMOUR HADEN'S etching, in two states, of 'Turner's Calais Pier' (1087), will make the eyes of collectors dilate with longing; and the 'Odalisque and Swan' of LUMB STOCKS, R.A. (1088), after F. Leighton's famous picture, will prove to foreign artists that line engraving in its purer form is not yet a forgotten art in England, and that if the Koningsberger could boast of his 'Satin Gown,' the London artist may well be proud of his silken one (1103). S. COUSINS, R.A., in 'New Laid Eggs, after Millais' (1107), shows no abatement of his power, no forgetfulness of his cunning: and by the 'Dolores' (1090), and the 'Faith' (1114), after his late friend J. Phillip, T. O. BARLOW, A.R.A., shows that he has come into full possession of his, upon which we beg to tender him our congratulations. P. RAJON'S etching of 'Mrs. Rose, after F. Sandys' (1113), is as full of colour as anything in the exhibition; and it is satisfactory to think so accomplished an etcher has come to reside among us. We desire also to call attention to the miniatures of Mrs. and Miss Dixon, Mrs. E. Barrett, Miss M. Tekusch, Miss M. E. Burt, E. Tayler, and R. Easton. Madame L. STEELE'S two enamels on gold of 'J. Steele, Esq.' and of 'Mrs. J. Steele' (1136 and 1137), are exquisite examples of an art little understood and scarcely ever practised in this country. The artist was largely employed in France by the Empress during the halcyon days of the Empire; and it is earnestly to be hoped she will find ample encouragement to go on in the practice of an art which touches nothing that it does not make beautiful, and that, too, for ever; for enamel is imperishable.

Form, as expressed in bronze or marble, has never commended itself to the English eye, and yet we have given to the world Flaxman, whose sense of the beautiful in this respect has, we are inclined to think, never been surpassed in any age or country. Now, however, that Dalou, Boehm, and several other continental men have settled among us, who have widened somewhat the canons of sculpture laid down by Lessing and Winkelmann, and proved to the world that an eternal calm need not of necessity be the dominant characteristic of every work in marble, we may look forward to a more active interest being taken by the public generally in the sculptor's art. Mrs. THORNYCROFT has seized with her usual skill the leading qualities of her distinguished sitters, 'H.R.H. Princess Louise, Marchioness of Lorne' (1248), and 'H.R.H. Princess Christian of Schleswig-Holstein' (1254). Equally characteristic and lifelike are the portrait-busts of 'Sir Charles Tilston Bright' (1255), and 'Edward B. Bright' (1253), by Count GLEICHEN. Palpability of likeness is also unhesitatingly to be pronounced in favour of J. DURHAM'S, A.R.A., 'John Brinton, Esq.' (1256), and his 'George Bertram, son of R. Milne Redhead, Esq.' (1274): Mr. Durham was never more prolific and never more a sculptor than he has been during the last few years. He is equally at home in the realistic and the ideal, a contemporaneous portrait or a classic composition. Here, for instance, is a 'Double Drinking Fountain' (1300), to be cast in bronze, showing two nude children gambolling among the water-flags, till one detects a frog, and recoils with childlike horror, while the one on the other side continues his laughter and his game. Nothing could be more *naïve* and appropriate than this. Then a little farther on we have a severe composition in marble, representing 'The Siren and the Dead Leander' (1336). The grouping is well and successfully studied, and the consenting droop of the dead lover's head is touching and pathetic. His 'Colossal Bust of Hogarth' (1373), however, which occupies so commanding a position in the Sculpture Gallery, and which was executed for Leicester Square, is, of all Mr. Durham's contributions, the work upon which he may be well satisfied to let his claims as an artist rest, at least for this year. The painter who created our English school, and whose caustic humour made even Royalty wince, has found a genial and loving sculptor in Mr. Durham. Hogarth's well-balanced English head, with its semi-saucy air and frank outlook of face, suggestive of much potentiality of mind kept well in hand, but always ready, has been treated by the artist with a sympathy and largeness of grasp for which his previous works scarcely prepared us. E. B. STEPHENS, A.R.A., revives the Greek feeling in his 'Bowler' (1323), a nude youth in the act of discharging the ball; and E. DAVIS, in his 'Cupid and Psyche' (1317)—one of the most ambitious groups in the exhibition—has managed, without having recourse to the equivocal *abandon* of the French school, to endow his figures with beauty and grace, and to give tender and pure expression to the sentiment of love.

Among the other portrait-busts readily recognisable must be reckoned CRITTENDEN'S 'Sir John Bennett' (1341), MACCARTHY'S 'Sir Andrew Lusk, M.P.' (1344), DALOU'S terra-cotta of 'J. E. Hodgson, A.R.A.' (1358), Miss H. MONTALBA'S terra-cotta of 'A. R. Montalba, Esq.' (1359), R. BELT'S full-length of 'Dean Stanley' (1366), LAWSON'S 'John Burr, Esq.' (1372); the late 'Edwin Field, Esq.' (1389), so well known in artistic circles, by T. BROCK; Miss M. GRANT'S clever statuette of the late 'Field Marshal Sir W. Gomm,' T. N. MACLEAN'S delightful terra-cotta of 'Miss Florence Schütz' (1393), and M. NOBLE'S 'General Sir Yorke Scarlett' (1394), and especially his happy rendering of the generous face of the late 'Rev. Henry Venn, B.D.' (1349). E. O. FORD has made a free and effective portrait of 'Mrs. E. Onslow Ford' (1397), J. ADAMS-ACTON has reproduced in marble the fleshly lineaments of the 'Rev. Charles H. Spurgeon' (1395), as J. GAMBLE has the head of 'Sir Henry Cole, K.C.B.' The terra-cotta bust of 'H.I.M. Napoleon III.' (1396), taken posthumously by A. BRUCE JOY, is one of the finest likenesses we ever saw of the Emperor. The flesh texture is splendidly rendered, and the soul of the man seems to look frankly from his face. It is as seen here we would always remember our late ally. This sculptor's group of 'Forsaken' (1299)—a mother who, in the delirium of her despair, has stabbed the child which falls from her lap—is, like the 'Marguerite' of W. C. MARSHALL, R.A. (1275), excellently well rendered; but such themes do not submit themselves gratefully to the chisel any more than to the pencil. Of the three noble portrait-statues by the late J. H. FOLEY, R.A., whose

* Concluded from page 252.

place in the Academy is not likely to be filled till the youth of a new generation come forward, we need scarcely speak. They are models of 'Sir Benjamin Lee Guinness, Bart.' (1305), executed in bronze for St. Patrick's Cathedral; 'H.R.H. the Prince Consort' (1330), executed in marble for the University of Cambridge; and the bronze statue of 'Stonewall Jackson,' presented by friends in Great Britain to Virginia (1325); and all are worthy of Foley's reputation. The great portrait, however, of the year is that of 'Thomas Carlyle' (1301), by J. E. BOEHM. The philosopher sits sidewise in his chair, and the onlooker feels every moment that the strong Border accent of Dumfriesshire will fall upon his ear. Several artists have tried their hand at the portrait of the illustrious man, but they must "pale their ineffectual fires" in presence of J. E. Boehm's handiwork.

'Proserpine gathering Flowers in the Elysian Fields startled by Pluto' (1309) is a well-studied and ably-executed figure, of great merit; J. WARRINGTON WOOD deserves credit for so bold an attempt; and especially in his 'St. Michael and Satan,' a group of very high character (1314). Miss M. GRANT'S 'Lady Macbeth' washing her hands (1807) is also an effort in the right way, and an effort which has very much the look of success. See also her portrait of the 'Son of Sir R. Menzies, Bart.' (1390), and her 'Alan Grant, Esq.' (1249). We prefer T. N. MACLEAN'S 'La Fleur des Champs' (1320) to his 'Finding of Moses' (1311), notwithstanding that the latter makes more pretension to Academic severity. This reminds us of 'Dead Leander' by H. H. ARMSTEAD, A.R.A. (1237)—an unfinished bas-relief in marble—a work full of classic feeling and subtle disposition of line. His 'Philosophy' (1318), too, designed for execution in bronze, to be placed on a fountain at King's College, Cambridge, is a work which will give, we have no doubt, much satisfaction to the university authorities. The 'Nausicaa' (1326) of W. C. MARSHALL, R.A., bears up his well-known name; and F. BARZAGHI, an Italian sculptor, shows, by the choice of his subject, and the manner in which he treats the satin drapery on his figure of a little girl whom he calls 'A bit of Vanity' (1331), that he has a thorough appreciation of texture second to none in the Academy, and a sense of humour that will make him famous in this country; a still finer work by this high-class sculptor of Italy is a small and slight figure of a blinded girl, entitled 'Blind Man's Buff:' it is marvellous in finish, and of great merit as an original thought admirably carried out. L. A. MALEMPRÉ exhibits a most touching and very beautiful group, a guardian angel bearing a babe to heaven (1333). FELIX MILLER shows one of his charming bas-reliefs, 'Parental Affection.' G. FONTANA has a sweet little statue in marble of a girl holding a flower, which he entitles 'L'Odore.' JOSEPH EDWARDS, besides a bust, vigorous and very true as a likeness, of the late Mr. George Virtue (1352), has a portrait which is almost a poem—a fine copy of the pleasant and expressive features of Miss Edith Wynne, "the Welsh Nightingale" (1357) —a subscription bust. J. ADAMS-ACTON has a grand and glorious figure, 'The Angel of the Resurrection,' an *alto-relievo* (1244), and two busts. Mr. JOHN BELL contributes a fine *alto-relievo*, 'The Struggle of Good and Evil' (1240), enlarged from his famous 'Cross of Prayer,' and also some busts. A most deeply touching memory is preserved by E. G. PAPWORTH, in a marble slab, to which he affixes the suggestive letters 'A.D. 33' (1316). We may not pass over the admirable, though somewhat fantastic statue by G. MONTEVERDE, a figure guiding the rod that guides the lightning (1384). L. RICHETON is another name that is new to us, yet such works as 'The Broken Pitcher' (1370) will soon make it familiar enough. But for pure force of native genius, in one sense almost untrained, we commend to the visitor the three frames of terra-cottas referring to passages in the life of our Lord which are depicted in high relief, and on quite a miniature scale (1293-4-5). The sculptor, J. TINWORTH, startled a few observant people last year, but, with the exception of our great daily contemporary and ourselves, there was scarcely a word said about him. Now, however, that Mr. Ruskin has embalmed his name in imperishable English, he will hold in his hand both fame and fortune. It is gratifying to be able to close our notice by referring to a work we can praise without any stint of emphasis. That we have passed over many productions whose merits deserved notice there can be no doubt; but all such cases have arisen from pure inadvertence on our part, or from simple lack of space wherein even to name them. It must always be so in criticizing pictures as well as in hanging them; some of the good ones will be passed over by sheer accident, as others will be excluded from downright want of wall-space. Let us hope to be able at some future time to make amends to artists for the disappointment any remissness on our part now may have occasioned them; and let us assure them that a brave heart and loyalty to themselves will carry them triumphantly through far greater troubles than any arising from the accidental omission of their names by a host of Art-critics.

VERNON HEATH'S AUTOTYPE LANDSCAPES.

VERY few people pass No. 43, Piccadilly, without tarrying before the window to admire the magnificent landscapes which are exhibited there. Mr. Heath has now made a noble collection of such works, and those who care to examine his latest triumphs in autotype will hasten to the gallery.

When autotype became practical about five or six years ago, Mr. Vernon Heath's negatives were found to possess a distinctive and peculiar fitness for the process, for the reason that they yielded prints having the most perfect gradations of tone. The crispness of his middle distances is most pleasingly palpable in every landscape in the gallery, and melt into the softened horizon as naturally as in a picture by Claude or Turner. The modelling in the foreground—trees for instance—is wonderfully vigorous, and what sculptors call the under-cutting is almost illusive. We remember no such boskiness of character in the photographs of any other artist, unless those, perhaps, of Mr. Wilson, of Aberdeen; but then his views are all on a small scale, and he makes no speciality of trees. The romantic spots in the United Kingdom have been chosen by Mr. Heath for reproduction; at the same time the stately homes of England, with their grand ancestral trees, such as beeches, cedars, and oaks, have not been forgotten; and we can easily see by the examples in the gallery, that he views such spots with peculiar affection.

But what separates the work of Mr. Heath from that of any other artist we know, is the miraculously truthful result of all his enlargements. The original photograph of 'Oakley Court' (64), for instance, is only a few inches in dimensions—12 by 10, if we remember rightly—and the clock on the building is represented by a simple white dot. The magnificent landscape before us is 27 inches by 21, and in this enlarged size we can see distinctly that the hands of the clock are at a quarter to twelve. Again, in 'Warham Court, Sussex' (67), we see plainly a piece of wire rabbit-netting against the stone-fretwork of the wall, which in the original photograph is not visible.

Such are the merits of Mr. Heath's autotypes. The landscapes are invariably interesting and beautiful, the views selected being the result of an eclecticism belonging only to the cultured mind.

METAL AND WOOD-WORK AMONG THE HINDOOS.*

By DR. ALEXANDER HUNTER.

Inlaid Works in Different Metals.—Steel inlaid with Gold and Silver.

FOR several centuries India has enjoyed the reputation of having produced some of the most tasteful, if not the finest quality of armour; and the manufacture of swords, spears, daggers, warlike weapons, elephant-goads, state umbrella-handles, chain-armour, and insignia of rank, has given employment to skilled workmen all over the country. As in Europe in olden times, the chief encouragement has come from princes, nobles, and zemindars or wealthy landowners, who have usually kept in their employ skilled workmen and their families, who have devoted all their time and talents to the perfecting of some particular branch of industry. It is for this reason that we often see an amount of labour, manipulative skill and taste expended upon single small articles of little intrinsic value, which would not have been produced to meet the requirements of the ordinary market; but where the workmen have been in the employ of some wealthy rajah, upon whose bounty the whole family has been dependent, time and labour were not of so much consequence as manipulative skill and tasteful finish. This principle has been applied to nearly all the best Art-industries of India, and the result has been that large families have been trained for successive generations to particular industries, which have been carefully retained, fostered, and brought to perfection in particular districts or villages. Caste prejudices have also contributed in no small degree to keep up the practice, which has some good points to recommend it, though there are objections to the system also, the most serious of which has been that an industry has often died out in a village by the death of the rajah who encouraged it, or on the death of the most skilled workmen. The finest coats-of-mail and chain armour have been produced in upper India, and the helmets, cuirasses, shields, armlets, and gauntlets, inlaid with gold, are often most tastefully decorated. The localities where these manufactures attained to the greatest perfection were the Punjab, Umritsur, Delhi, Cashmere, and Nagpore. Small weapons, as swords, daggers, battle-axes, elephant-goads, and insignia of royalty or of wealth or rank, have been made all over India; and the courts of Hyderabad, Tanjore, Vizianagram, Travancore, Poodoocotta, and many others have encouraged these and similar manufactures. The inlaid, damascened, and ornamented sword blades and daggers of India have long enjoyed a worldwide celebrity; many of these are of first-rate quality, and most elaborately decorated. Some of the sword blades are as pliant as those of Toledo, while others are of beautifully tempered and regularly damascened steel; the handles and scabbards being often profusely ornamented with gold repoussée ornament. The processes of manufacture vary according to the qualities of the blades: those which are flexible being made of the soft, malleable steel



Portrait-frame of Gilt Gunmetal, from a Carving in Sandalwood.

which has not been cast; while the finely-watered blades are made of bars of two or three qualities of iron and steel laid alongside of each other—one set composed of rusty nails, another of soft, and a third of hard, cast, wootz steel; these are all bound together with soft steel wire, heated, hammered, welded, spirally twisted in a strong bench-vice while red-hot, and then beat out flat on the anvil. For stiff sword blades or daggers, more of the fine, tough, wootz steel is employed, and little or no iron; the curve of the blade and the general form are nearly completed on the anvil, care being taken to avoid a white heat, which decarbonises the steel. It is thought that the more rapidly the forging and hammering can be completed, the better will be the quality of the blade, provided that the finest and purest steel has been selected, and that it has not been too often heated; hard and strong daggers, spearheads, battle-axes, cutting weapons, and tools are subjected to a great deal of cold hammering before being tempered and finished. It is in the scraping, burnishing, and polishing with leather, emery and crocus, that the weapons of India fall short of those of Europe; the improvements which have been introduced in machinery and processes have cheapened arms of all kinds, and the costly and richly-ornamented armour of India is now becoming scarce. The ornamentation is conducted in much the same way as for inlaying gold, silver, or brass into other metals. The amount of labour expended in the decoration of gun barrels, matchlocks, pistols, daggers, battle-axes, and elephant-goads

* Continued from page 151.

is prodigious. The accompanying illustrations of the elephant-



Elephant Goad.

goad (or Ankus) made at Tanjore and Poodoocotta, will give an idea of some kinds of koftgari work; but the most beautiful and costly varieties of this manufacture are the ornaments in



Elephant Goad.

blue steel inlaid with exquisitely-delicate patterns in pure gold. Purtabghur and Sealcote have the best manufactures of this kind. A great impetus was given to this branch of industry by



Copper Cup inlaid with Silver: Tanjore.

the Exhibition of 1851 in London, and the numerous other exhibitions subsequently held in Europe and throughout India.

Wood-carving in India.

Wood-carving is probably one of the oldest Art-industries of the East, and examples are still extant which are known to have been carved upwards of two thousand years ago. The Buddhists practised the art six hundred and fifty years before our Christian era, and the construction of the *topes*, monasteries, or *viharas*, and *chaitya* halls of this religious sect, bear strong evidence that all the buildings first erected by them were of wood; but finding that this material was not so plentiful or so durable as stone, the latter material was substituted, probably in the age of Asoka, B.C. 250. The gateways, railings, and ends of the buildings, although constructed of stone, have all the typical characters of wooden edifices. The ornamental carvings of the early Buddhist period are marked by a simple grandeur of form, and a broad massiveness of ornament, with little of the richness or exuberance of detail to be found in later periods. The early Buddhists introduced the "trisul" emblem, which is a masonic sign, composed of a triangle to represent fire, a square to represent the earth, a crescent the air, and a circle water. These four simple forms were the basis of all their architectural and ornamental constructions from about 650 B.C. till the second or third century of our era. After this a fifth element was introduced, viz. the winds, as distinct from mere air; the emblem of this was a pyramid, which we find pervading the later Buddhist periods, and much employed by the Jains who succeeded them, and variously modified by the Hindoos, Rajpoots, Burmese, Brahmins, and Chinese. The purest, simplest, and grandest Art of India unquestionably dates from the early Buddhist period; and the reason for this is that the forms of simple nature were carefully and correctly studied, and some master-minds were at work not only to catch and perpetuate beauties of form, but also to abstract from nature refinements and transient action of figures, proportions and appropriate attitudes, and tasteful arrangements and combinations of the human figure and of animals and plants, which we find first carved in wood, and subsequently sculptured in stone, with a vigour and truth which would be no discredit to the artists of the best periods of Greece or Rome.

Some of the finest specimens of wood-carving in India are the perforated screens of the old pagodas, the gates and doorways of palaces, and the roofs, pillars, and panels of massive doors. Among these may be classed the sandalwood perforated screens of the pagoda at Peroor, in Coimbatore, about seven feet in



Sandalwood Carving: Shemogah.

height, also the celebrated gates of Somnath, now in the Museum at Agra; and the old palace of Dummul, in the Southern Maharatta country, the interior of which was formerly decorated with wood-carvings; copies of them in stone can still be seen in the pagodas of Gudduck and Anagherry. The Jain period of Art, which succeeded the Buddhist, is rich in specimens of wood-carving, but in a more floriated and profusely decorated style. During this period, which extended from the second to the eleventh century of our era, Art began to deteriorate in India from two causes; one, the neglect of the study of nature, and the other from the introduction of an exuberance of ornamental details. One strange innovation introduced by the Jains was the use of strings of beads and pearls, not only in the decoration of the figures, but in parts of horizontal and other scrolls. These were easily imitated, both in wood and stone, and gave a richness to the details, though they detracted from the simplicity and the grandeur of the designs. About the same era were introduced grotesque figures and fabulous animals, as the *yali*, a cross between the lion and the dragon; the *garudu*, a human figure with the legs of birds; and an animal bearing a strong resemblance to the tapir of the Malay peninsula. On the back of this animal a graceful female figure, Kunniah Komareh, or the virgin goddess who presides over the Fine Arts, is usually represented; and from her upraised arm a climbing plant rises in alternate circular curves. In most of the pagodas of Southern India this figure is to be found as the guardian-angel at the entrance-gates, and in the same attitude as we find it among the early Buddhists. The figure is seen in great purity of design among the old cave-temples at Mahavellipooram, and on the Buddhist *raths* in the same vicinity. The Jains and the Brahmins both made use of this figure, but they encumbered and overloaded it with ornaments, and strings of pearls, and chains to imitate gold necklaces. This figure is well represented in the pagodas of Peroor, Vellore, Madura, Tadputry, and Tinnevelly. It is to be seen carved in sandalwood, jackwood, satinwood, teakwood, and rosewood; also cast in bronze, or chased in gold, silver, or brass. It is also sculptured in granite, serpentine, potstone, and chlorite.

Besides this figure there are five or six of the same early style of Art, which evince a taste, simplicity, and grandeur of design, and a look of nature that we do not find in the subsequent styles of Indian Art. The Buddhists were driven out of Southern India and took refuge in Ceylon, Burmah, and China, between the second and fifth centuries; and with them was exterminated a great

deal of the purest and grandest feeling for both the fine and decorative Arts. In Burmah we can trace many of their fine carvings in wood, dating from the second century, and attaining to great perfection from the sixth to the eleventh century. The carvings in teakwood in the pagodas and palaces of Amrapoora are probably the grandest specimens of wood-carving in the world; but the taste and the execution have been modified by the artists of Burmah and China.

The finest wood-carvings in India are executed in sandalwood (*Santalum album*), one of the most valuable and most fragrant woods of the East. The tree grows abundantly in Coorg, Mysore, and Canara; it seldom attains to a great height, the largest logs being about eight feet in length, and fourteen to eighteen inches in diameter. The best and most fragrant, as well as the closest grained sandalwood, grows on dry, elevated situations; it is cut into billets of three or four feet in length, which are sold by weight. It resembles boxwood in texture and closeness of grain, and it can be used as a substitute for it in wood-engraving or fine carving; as it is of an oily nature, it is not so liable to split as boxwood; and it stands vicissitudes of climate, becoming harder with age. The sandalwood carvings of Mysore, Shemogah, and Canara, are about the best in India. In these the principles of design are well preserved, as they have been practised among the Hindoos; but there are two serious defects in the modern styles which often spoil the general effect, viz. the overcrowding with elaborate details, and the introduction of figures of deities with two or three pairs of arms. The early Buddhist artists knew the value of simplicity and breadth of effect; they also studied the beauties of natural objects, and were content to try to imitate them carefully. The Jaïns and Brahmins overthrew and displaced all the best Art of India, substituting conventionality and elaborate details for what was purer in taste. If we would see the Arts of India restored to their former grand simplicity and dignity, we should do well to lead the carvers, sculptors, and modellers back to the careful study of nature and of the works of creation, as we find them bountifully provided in all countries. We need not engraft European Art upon Eastern, for much of the latter is as fine, and there is no scarcity of subjects upon which to employ the native artists. Much of the talent of the artists of India still remains in the country, but it languishes for want of encouragement; and unfortunately it is being misdirected into doubtful channels, often by our own countrymen, in their attempts to graft European industries and taste of a second or third-rate quality upon what was better and purer in India.

Before concluding the subject of wood-carving, it may be well just to mention a few of the best woods of India, and the uses to which they have been successfully applied. Satinwood (*Chloroxylon swietenia*) is a very beautiful wood for carved furniture; it is well blazed and veined, close and hard, and susceptible of a high finish and beautiful polish. Teakwood (*Tectona grandis*) we have already mentioned as being extensively used in Burmah. It is also coming into use as a good substitute for oakwood, both for carved and plain furniture. Jackwood (*Artocarpus integrifolia*), Margosa (*Azadirachta indica*), Chittagongwood (*Chickrassia tabularis*), Toonwood (*Cedrela toona*), and two kinds of redwood, *Pterocarpus marsupium* and *P. dalbergioides*, or padouk of Burmah, are all used as substitutes for mahogany. The jackwood is the softest, and some of the varieties of the redwood, as the kino, yield very beautiful woods of a blood red colour, and very hard and durable. There are five or six varieties of rosewood, all well suited for ornamental carving: the best of these are the *Dalbergia latifolia* and the *Pterocarpus santalinus*, both of which attain to a large size, and yield planks of four to five feet in breadth. The *Michelia rhedii* and *M. champaca* produce very close-grained, mottled, and handsomely-marked wood of a large size, well suited for furniture. *Soymida febrifuga* yields fine planks of a red fragrant cedar, not liable to split or warp, and well suited for carving, or for panels for oil-painting.

THE SALT LAKE CITY.

THERE are few travellers visiting Salt Lake City who do not speak of its beauty, and are not deeply impressed with the substantial, simple, and unpretending order that characterizes the place; so entirely different to the pineboard shanties and ill-designed "embryo cities" lining the railway west of the Missouri River. The cause of this vast difference is undoubtedly due to the determined intention of the founders to make it permanent from the start, and the farseeing knowledge that it would require time only to rise to a city of importance. But the keen observer who walks the spacious tree-shaded streets, listening to the music of crystal streams flowing by the pathway, fresh and pure from the snow-capped mountains surrounding, or delighted with the beautiful gardens enclosing nearly every dwelling, looks for some deeper influence, intentional or otherwise, that has controlled the inhabitants while converting the desert waste into an oasis of beauty. Many of the public, mercantile, and private buildings, display a symmetrical regulation in their general design, with fitting proportions and a certain degree of ornamentation, beyond the expectation of the visitor; a care in planting the gardens, wherein the eye is pleased with a correct and harmonious arrangement of the many-coloured flowers. The same taste and knowledge is displayed by the correctly-arranged fabrics in the windows and on the shelves of the stores; paintings and engravings of merit, parian statuary, Art-periodicals, neatly-constructed musical instruments, costly china, glass, and silver ware, are seen on exhibition for sale. This indicates a demand, and consequently an appreciation for such articles, and at the same time points to a certain standard of refinement as belonging to the people. Many, if not all, of the states and territories hold annual fairs or exhibitions, mainly, agricultural and manufacturing. Utah adds a feature by connecting an Art-department, which is usually the most attractive part of the exhibition, although her agricultural productions and manufactured materials are equal to the average productions of some of the older sections of the republic. In the art of painting, however, Utah excels all her sister territories, standing on a par with many of the older states. Besides professional artists, men of letters and science have made the city their home, and their influence has much weight in guiding and directing the tastes of the people into a proper channel. But the real cause of this vast difference in favour of Salt Lake City over her sister cities of the western plains is traced to certain Art-influences inculcated in foreign lands. Over two-thirds of the inhabitants are English, seven-tenths of the whole population are Europeans, and, although generally of the poorer classes, they have imperceptibly acquired considerable judgment and taste, and a regard for the beautiful by association with the artistic developments of the Old World, that still guide them—as far as nature and means will permit—when building new cities and towns in the desert. And it should afford no small degree of satisfaction and pride to the students and advocates of the Art-schools of England, both ornamental and useful, to know that their labours are not only seen and felt at home, but their good impressions are carried away into far-off lands by the emigrant, and guide him when building up the waste places of the earth. In 1863 an Academy of Arts was organised in Salt Lake City, and for awhile gave every promise of success; but being only an individual enterprise, it failed after an existence of two years. Although efforts have been made to reorganise under more favourable auspices, as yet nothing definite has been done, and cannot be, until the Government lends its help.

G. M. Ottinger.

THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."—MRS. HEMANS.

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

WESTWOOD PARK, WORCESTERSHIRE.*



IF Sir John Pakington's marriage with the daughter of Mr. Humphrey South, Queen Elizabeth's silkman, of Cheapside, London, the representative of an ancient family in Leicestershire, we have abundant record. She was the widow of Alderman Barnham, "who left her very rich; and that consideration, together with her youth and beauty, made it impossible for her to escape the addresses even of the greatest persons about the court; but Sir John was the only happy man who knew how to gain her, being recommended by his worthy friend, Mr. William Seabright, town clerk of London, who had purchased the manor of Besford, in Worcestershire." This lady, by her first husband, had four daughters; and by Sir John one son (John, his successor) and two daughters: Anne, married first to Sir Humphrey Ferrars, Knt., of Tamworth, and, second, to Philip, Earl of Chesterfield; and Mary, who married Sir Robert Brooke, of Nacton, Master of the Ceremonies to James I. Sir John died in 1625, aged seventy-seven, and his widow married, thirdly, Lord Kilmurry, and, fourthly, Thomas, Earl of Kelly.

By this great Sir John Pakington the house at Westwood was erected. "After he had finished his stately structure at Westwood," it is recorded, "Sir John invited the Earl of Northampton, Lord President, and his countess to a housewarming; and as his lordship was a jovial companion, a train of above one hundred knights and gentlemen accompanied him, who staid for some time, and at their departure acknowledged they had met with so kind a reception *that they did not know whether they had possessed the place or the place them*. The delightful situation of his mansion was what they had never before seen, the house standing in the middle of a wood cut into twelve large ridings, and at a good distance one riding through all of them; the whole surrounded by a park of six or seven miles, with, at the further end facing the house, an artificial lake of one hundred and twenty-two acres. His most splendid entertainment was given, however, to James I. and his queen at Ailsbury, when his majesty honoured him with a visit after his arrival from Scotland, before his coronation. Upon this occasion he set no bounds to expense, thinking it a disparagement to be outdone by any fellow subject when such an opportunity offered; and the king and court declared that they had never met with a more noble reception."

His son and heir, John Pakington, was created a baronet in 1620, as Sir John Pakington, of Ailsbury, where he resided. He married Frances, daughter of Sir John Ferrars, of Tamworth



North-East View.

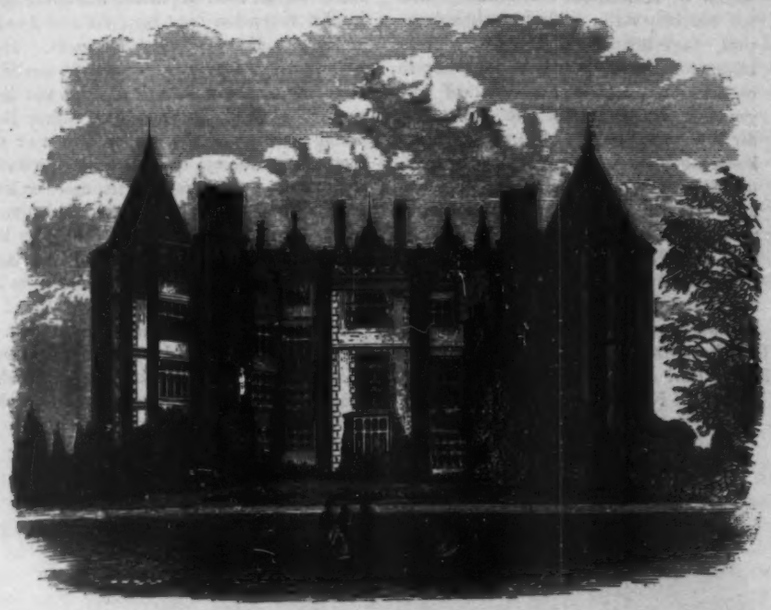
(who married as her second husband the Earl of Leven); by her he had issue one son, John, and two daughters. John died at the early age of twenty-four, during the lifetime of his father, and was succeeded in the baronetcy by his infant son, who ultimately succeeded to the whole of his grandfather's estates.

Sir John Pakington, the second baronet, who was only five years of age when he succeeded, was placed under the guardian-

* Continued from page 237.

ship of the Lord Keeper Coventry, "by whose vigilant care of his education, both by travel and other advantages, he became a most accomplished gentleman." He was elected M.P. for Worcestershire (15 Charles I.), and when the rebellion broke out was member for Ailsbury; and having on all occasions given proofs of his fidelity to the crown and the rights of the subject, was entrusted by the king, in 1642, with a commission for arraying men for his service in Worcestershire, on account of which he was taken prisoner, committed to the Tower, and fined £5,000, had his estate sequestered, his house in Buckinghamshire (one of the best in that county) levelled with the ground, and such great waste committed in his woods, that an estimate of the loss, still remaining, in the handwriting of his lady, amounts to £20,348. His zeal in the loyal cause never swerved, for notwithstanding he had suffered so much for his loyalty, he had the courage to join King Charles II. with a troop of horse at the battle of Worcester, and was taken prisoner there, yet was so popular that, when afterwards tried for his life, not one witness could be produced to swear against him; he was consequently acquitted and set at liberty, but afterwards fined £7,670, and compelled, "for the said fine, to convey the market-house, the tolls, the court leet, and certain grounds called Heyden Hill, parcel of the estate at Ailsbury, to Thomas Scott (who was one of the king's judges), and other trustees, for the use of the town, which they kept until after the Restoration, when, by a special act of parliament, the said conveyances were made void."

Sir John married Dorothy, daughter of his guardian, the Lord Keeper Coventry, by whom he had issue one son, his successor, and two daughters. This lady, Dorothy Pakington, was a woman of remarkable talent, and possessed of every acquirement which a natural goodness of disposition and the best tutorship could give. To her gifted mind it is, with all but positive certainty, averred that the world is indebted for that admirable book—about which almost as much controversy has been evoked as over the "Letters of Junius"—"The Whole Duty of Man," and for the several other works by the same pen. The authorship of "The Whole Duty of Man" has been variously ascribed to Lady Pakington, Archbishop Sancroft, Archbishop Frewen, Archbishop Sterne, Bishop Fell, Bishop Chapel, William Allestry, Abraham Woodhead, William Fulman, and others; but the weight of probability, and certainly the weight of evidence, goes to prove that that honour belongs to her ladyship. An almost incontrovertible evidence of Lady Pakington being its authoress



The North Front.

"arises from the assertions of Archbishop Dolben, and Bishops Fell and Abbestry, who are said to have declared this of their own knowledge, after her death, which she obliged them to keep private during her life—*that she really was the author of that best and most masculine religious book extant in the English language, 'The Whole Duty of Man.'*" Upon a finely-sculptured monument in Hampton Lovet Church she and her husband are recorded in these words:—"In the same church lyes Sir John Pakington, Kt. and Bart., and his lady, grandfather and grandmother to the said Sir John. The first, try'd for his life and spent the greatest part of his fortune, in adhering to King Charles I.; and the latter justly reputed the authoress of the Whole Duty of Man, who was exemplary for her great piety and goodness." Sir John died in 1680, and was succeeded by his son,

Sir John Pakington, who, having married Margaret, daughter of Sir John Keys, died in 1688, and was in turn succeeded by his only child,*

Sir John Pakington, the fourth baronet, who became M.P. for Worcestershire when only nineteen years of age, and so remained, with one exception, when he voluntarily withdrew himself, to the time of his death. He was "a strenuous asserter of the rights and liberties of the country," and in 1702 preferred that remarkable complaint against the Bishop of Worcester and his son for unduly interfering in the elections, which resulted in the bishop being removed by the queen from his office of almoner, and other proceedings being taken. Sir John married, first, Frances, daughter of Sir Henry Parker; and, second, Hester, daughter and sole heiress of Sir Herbert Perrott. By his first marriage he had issue two sons, who died young, and two daughters, one of whom married Viscount Tracy. By his second wife, Hester Perrott, Sir John had a son, Sir Herbert Perrott Pakington, by whom, on his death in 1727, he was succeeded.

Sir Herbert Perrott Pakington, fifth baronet, M.P. for Worcestershire, married, in 1721, Elizabeth, daughter of John Conyers, Esq., of Walthamstow, and by her had issue two sons, John and Herbert Perrott, each of whom enjoyed the baronetcy, and two daughters. Dying in 1748, he was succeeded by his son,

* To this, the third, Sir John Pakington, tradition assigns a renown even surpassing that of his soldier predecessors, if the Sir John of the early part of the eighteenth century, was the model from which Addison painted his portrait of Sir Roger de Coverley. There is no evidence, except tradition, but it is by no means improbable that "the worthy Knight of Worcestershire" was the Lord of Westwood; that the church near at hand is the veritable church to which he "went." His monument states that he was "loyal to his king and faithful to his country."

Sir John Pakington, as sixth baronet, who married Mary, daughter of Henry Bray, Esq., of Bromyard, but dying, in 1762, without issue, was succeeded by his brother,

Sir Herbert Perrott Pakington, as seventh baronet. Sir Herbert married, in 1759, Elizabeth, daughter of Cæsar Hawkins, Esq., and widow of Herbert Wylde, Esq., of Ludlow, and by her had issue two sons and four daughters, viz. John, his successor; Thomas, who died without issue; Dorothy; Anne; Louisa; and Elizabeth, who married William Russell, Esq., of Powick, Worcestershire, by which marriage she had an only son, the present Lord Hampton, who, as will be shown, ultimately succeeded to the estates. Sir Herbert Perrott Pakington died in 1795, and was succeeded, as eighth and last baronet, by his son,

Sir John Pakington, D.C.L. This gentleman was born in 1760, and died without issue, and unmarried, in 1830, when the title became extinct, and the estates passed to his nephew, John Somerset Russell, Esq. (son, as just stated, of his sister, Elizabeth Pakington, by her marriage with William Russell, Esq., of Powick), who at once assumed the family name of Pakington in lieu of that of Russell, and became John Somerset Pakington, Esq., and is the present noble owner of Westwood.

The Right Hon. Lord Hampton—the first peer of the family—was born in 1799, and, as we have stated, is the son of William Russell, Esq., by his wife, Elizabeth Pakington. He succeeded, as John Somerset Russell, to the estates of his uncle, Sir John Pakington, in 1830, and assumed the patronymic of Pakington in lieu of his own name of Russell. He was educated at Eton and at Oriel College, Oxford. In 1837 he was elected M.P. for Droitwich, which town he continued to represent until 1874, when, after nearly forty years of able, useful, and faithful public servitude, he was defeated at the general election. In 1846 he was created a baronet, by the name of Sir John Somerset Pakington, of Westwood Park. In 1852 Sir John held office as Secretary of State for the Colonies; in 1858-9 was a member of the Committee of Council for Education; in 1858-9, and again in 1866-7, was First Lord of the Admiralty; and in 1867-8, was Secretary of State for War. In 1874 he was created Baron Hampton, of Hampton Lovett and of Westwood, in the county of Worcester, in the peerage of the United Kingdom. Lord Hampton, who is a Privy Councillor, a G.C.B., an Hon. D.C.L. of Oxford, an Elder Brother of the Trinity House, a Magistrate, for many years Chairman of the County Quarter Sessions, and Deputy Lieutenant of the county, has married three times. First, in 1822, Mary (who died in 1843), daughter of Moreton Aglionby Slaney, Esq., by whom he has issue living, one son, the Hon. John Slaney Pakington (heir to the title and estates),



The Lodge.

who was born in 1826, and married, in 1849, the Lady Diana Boyle, daughter of the Earl of Glasgow. Second, in 1844, Augusta Anne (who died in 1848), daughter of the Right Rev. George Murray, D.D., Bishop of Rochester, by whom he has issue living, one son, the Hon. Herbert Perrott Murray Pakington, born in 1848. Third, in 1851, Augusta, daughter of Thomas Champion de Crespigny, Esq., and widow of Colonel Davis, M.P., of Elmley Park, Worcestershire, by whom he has no issue.

Lord Hampton is by no means entirely, or even mainly, indebted for renown to the high positions he has occupied, although they are among the very highest. There have been, of late years, few projects designed and calculated to benefit mankind to which he has not been, in some way, a contributor; foremost indeed he has always been in every good work that may lessen suffering, extend social advantages, and advance the cause of education and religion. The descendant and representative of a race that has for centuries given to England true patriots, in the best sense of the word, he has been a powerful benefactor wherever his influence could reach.

The arms of Lord Hampton, who is patron of the living of Hampton Lovett, are—Per chevron, *sable* and *argent*; in chief three mullets, *or*, and in base as many garbs, one and two, *gules*. Crest—an elephant, *or*. Supporters—dexter, an elephant, *or*; sinister, a talbot, *argent*; each charged on the shoulder with a mullet, pierced, *sable*. Motto, "Fidelis et audax."

The pretty little church of Hampton Lovet—one of the burial-places of the family—lies about two miles from the mansion, from which it is approached by a delightful drive across the park and the outlying portions of the estate. The church is charmingly situated, and possesses some features of interest. It consists of a nave, chancel, and north aisle, with a tower at the west end, and contains a modern stone pulpit of exquisite design; and, besides modern stained-glass windows, there are some good remains of ancient armorial stained glass, including the royal and Pakington arms, &c. In the chancel, which is paved with encaustic tiles, is a piscina on the south side, and on the north a fine canopied tomb, on which has been placed an explanatory brass plate, bearing the inscription—"This monument was discovered behind another, which was removed to the west wall of the side chapel, during the repair of the church in 1859. Though much mutilated, the design was preserved, and the heraldic escutcheons (which were uninjured) show it to have been erected to the memory of Sir John Paking-

ton, Kt., of Hampton Lovet, and Anne his wife, daughter of Henry Dacres, sometime Sheriff of London. He was eminent as a Lawyer and a Judge, and amongst other honours received a grant of the lands of Westwood from King Henry VIII."

The neighbourhood of Droitwich is very charming: the walks and drives are beautiful. Venerable church towers, pretty villages, homely yet comfortable cottages, fruitful orchards, productive meadows and corn lands, delicious lanes rich in wild flowers, wooded slopes, broad and narrow rivers (notably, majestic Severn) are in view from any ascent. But the eye takes in more than these: ancient mansions are numerous; among them several of our justly-boasted Baronial halls. There are houses of prosperous gentry, and picturesque dwellings of wood and plaster of a long-ago time. Indeed, the rich and the poor may be equally content with their lot, in this fair, fertile, and rarely-gifted locality. It is suggestive of prosperity and indicative of content, although the whistle of the railroad is often heard, and the mysterious wires of the telegraph skirt the principal highways. The distant views are even more graceful and majestic than those near at hand. Grand old Malvern, the Abberley Hills, the Clees, the "hunchbacked Wrekin," the Clents, the Lickeys, Tardebigge, and Astwood, and even the far-off Cotswolds, may be seen from any of the neighbouring heights.

Thus, if Droitwich is a town devoid of beauty or interest, it is situated in a lovely district, with a glorious country around it, and a neighbourhood rich in scenery and in picturesque localities. Internally the town is a "land of many waters," its brine wells, from which thousands of gallons per hour are constantly being pumped up, producing an enormous quantity of salt, which is sent out to supply the tables, and the workshops, and the manufactories of Great Britain, our colonies, India, and many of the kingdoms and states of the Old and New Worlds. There are other salt works in England, but from Droitwich, and its near neighbour Stoke, a very large proportion of human kind is supplied with the condiment. Stoke, we believe, now obtains, and consequently exports, a larger quantity of salt than Droitwich; the works at Stoke are surpassed by none in the Kingdom, or in any Kingdom, for excellence of management: they are models of cleanliness, order, comfort, and all that raises the working man in the scale of humanity, and renders his home and his family happy. Droitwich, there can be no doubt, is a town of Roman foundation, and its salt works were worked by them on precisely the same system of *evaporation in vats* as they are now. The remains of an interesting Romano-British tesselated pavement — part of a Roman villa — was discovered here some few years ago, and is preserved at Worcester.* It is indisputable evidence of Droitwich and its springs being known to the Romans. Although small, and mainly depending for its prosperity on its salt works, Droitwich has always, since the Conquest, been a place of importance, and until the passing of the Reform Bill sent two members to Parliament; it now sends one only. It is governed by a mayor and corporation, possesses many schools and charitable institutions, has spacious churches and other places of worship, and every facility of railway and canal communication.†



The Church of Hampton Lovet, from a Drawing by John Barnard, Esq.

The main feature of the place, however, is its recently re-established Brine Baths. The efficacy of the saline springs of Droitwich was first brought into notice of late years, during the sad visitation of cholera to the town in 1831. In that year, when numbers of the inhabitants were being carried off by the pest, some parties, in their agonies of distress and their desire to find means of saving the lives of those near and dear to them, dipped the sufferers into the warm brine in the evaporating vats of the salt works, and this was found to produce such marvellous results that it was generally adopted; indeed, it is affirmed that all who were so treated, even those in a state of collapse, recovered from the attack. The fame of these cures

* Two persons who saw the relic disinterred at Droitwich, told us it was undoubtedly part of a bath, for there were remains of burnt-clay conduits that conducted the stream into it. There were certainly salt furnaces at Droitwich so early as A.D. 816; at the time of the Domesday survey there were five brine pits at Wic. Several kings, from the Conqueror downwards, as well as his Saxon predecessors, derived revenue from these pits, *as owners*.

† There is no doubt whatever that Droitwich was the Salinæ of the Romans: as little is there that they knew the curative properties of the brine, and it is probable that long before they had settlements on the banks of the small and sluggish Salwarpe, the aborigines of these islands had tested the value of an abundant source of health and enjoyment. Habingdon, about 1606, describing the salt mines as "rytch," alleges that they were here before the "tyme of Noe's flud." And no doubt they were, but our ancestors would have stared at the prophecy of a time when the springs would produce salt at the rate of 6,000 tons a week, and when all the neighbouring forests had been burnt down to obtain a limited supply; for until coal was used to heat the furnaces, salt was produced in comparatively small quantities. There was another cause for this: in the good old times the crown had sole right over the springs; it was transferred for "a consideration," but it remained for centuries a monopoly, until a brave citizen named Steynor (whose house is still standing in Friar Street) contended for the right of any man to procure salt from underneath his own land—if he could. He gained his suit, but was ruined by success, and received "parish pay" before he died. There was yet another cause: the duties were excessive; the town had half an army of excise officers, and every man, woman, and child was a smuggler. Some curious stories are told of the schemes resorted to in order to outwit the watchers, and it is believed that, even now, coffins might be disinterred in the churchyard that would be found to contain salt. Some idea of the protective guardianship on the one hand, and temptations to risk on the other, may be formed from the fact that until as recently as 1832 the tax on salt was three thousand per cent. on the value; that is to say, for what it cost £1 to produce, the consumer paid £31, "including the duty." There is now no duty on salt.

spread far and wide, and numbers being brought there for that and other complaints, it was determined to have a Bath. This was done, and the efficacy of the brine firmly established. Later on a Company was formed; but although baths were erected, and patients were not wanting to visit them, the whole matter fell into a state of unfortunate inanition, despite the attention which had been directed to the place by Dr. Hastings and other men of eminence. In 1871 Mr. Bainbrigge, F.R.C.S., a medical man of large experience and skill, and in high repute as a surgeon, visited the baths for the purpose of examining, and analysing, and reporting upon their properties and efficacy. The result was, that he determined on the formation of a joint stock Company for the erection of new baths, the opening up of the curative properties of the waters, and the development of Droitwich into an inland sea-bathing place. The company was soon created; baths, at a cost of some three thousand pounds, were erected, grounds purchased, and arrangements made for future extension. These baths were opened in 1873. Since then the Company has ceased to exist, the whole of the money subscribed was returned to the shareholders, and the affair has passed into private hands. The old "Royal Hotel" with its pleasant garden and adjacent pleasure-grounds (closely adjoining the bath) has been converted into a private residence for the reception of first-class invalids, who receive every possible comfort under the vigilant care of Mr. Bainbrigge; about eight acres of pleasure-grounds and gardens, with here and there a pleasant residence attached, have thus been secured and laid out with taste.

The baths, of which we give an engraving, consist of first, second, and third-class bathrooms for gentlemen, and also for ladies, with spacious dressing-rooms attached; gentlemen's and ladies' douche baths; a large swimming bath and admirable Turkish baths, in which the great efficacy of this system is enhanced by the Turkish bath having the addition of the brine. The baths are fitted up with extreme elegance. They are, indeed, among the best, in all their appointments, which have yet been arranged in this country, and will be more than sufficiently good when Droitwich has become what it is sure to be, the most popular of the health-baths of Great Britain.

It is a curious fact, and one which of all others tells of the marvellous efficacy of the water of these baths, which bubbles up in an interminable stream of pure crystal, from six hundred feet or more below the surface, that the brine springs of Droitwich contain no less than 22212·880 grains of salts in each imperial gallon, while sea-water contains 2536 grains.

We may do good service to many by adding some details concerning these BRINE BATHS—results of our own personal experience during three annual visits we have paid to them.

The baths are warm baths; the brine is of course cold—its temperature being about 52°—and is used mixed with hot water. There is, however, a large swimming bath, in which the



The Brine Baths, Droitwich.

water is cold. The bather cannot sink in it: it must be a famous place in which to learn swimming. The brine acts upon the constitution through the skin—its seven millions of pores. "I counted," writes Erasmus Wilson, "the perspiratory pores on the palm of the hand, and found 3,528 in a square inch." First, it gives us sea-bathing in a district *fifty miles* from the sea, in water free from all sea impurities; but the brine here is from ten to *twelve* times stronger of salt than sea-water—beyond doubt the "saltest waters" in the world. The water of the Dead Sea is calculated to contain 24·6 per cent. of solid constituents, *composed of the chlorides of soda, magnesia, and lime, with the sulphate of lime.* The average of the Droitwich brine is 39 to 40 per cent. of these chemical properties. That of Ischl ranks next; but it is a long way off, and hard to be got at by rich or poor.

The secret appears to the unlearned to consist in this—alkalis expelling acids, the cause of innumerable disorders of the stomach and the brain, and the fertile source of rheumatism, the disorder for which the brine bath is the special cure. The air is full of the chemical properties which the furnaces expel; they are of vast value when inhaled in cases of constitutional debility, slow circulation, nervous prostration—all the ailments that accompany old age; acting as a powerful tonic through the skin, being thus absorbed into the system without prejudice to the most delicate organisation. It is needless to say that the patient will act under medical advice as to the course he or she should adopt—the strength of the bath, the time to remain immersed, the periods at which the bath should be taken, and all the requisite *et ceteras*, according to the age, temperament, and vital development of the patient seeking aid.

The observations appended are borrowed from a Birmingham newspaper of January, 1862, to which an article on the Brine Baths was communicated by the writer, Mr. S. C. Hall.

It is to cases of rheumatism and rheumatic gout that the especial attention of our readers should be directed; mainly, however, because in that light we may speak from experience. As regards other ailments, we have only hearsay evidence to offer. A Jewish lady, the author of some popular works, told us that a month before we met she was taken to Droitwich. It was impossible for her to walk up the stairs; after a residence of a week, she walked daily from her lodging to the baths. A gentleman from Banbury supplied us with a still stronger case. He went to the baths a cripple, unable to move his lower limbs at all; it was a frightful case of acute rheumatism; he was suffering great agony, and his condition was almost hopeless. He told us that after he had taken twelve baths he was able to dance!

We might give dozens of cases we have heard from reliable authorities, and certainly a score that we have ourselves examined into, and the verity of which we have ascertained. Our firm conviction is that these brine baths will *cure rheumatism*, acute or chronic; that an ailment most distressing may be at once lessened, and eventually removed, by their

use. We write from positive knowledge, arising from experience. We have ourselves sought relief not only in the fashionable baths of England, but at Vichy, at Aix-la-Chapelle, and at other baths of Germany, and found that relief was temporary, or not at all. We have thrice visited Droitwich, where there is an absence of all other attraction: there is in that dull, unpicturesque, and, at present, uninviting town, nothing else to allure—nothing but the almost certainty of regaining vigorous health, and expelling, or very nearly so, rheumatism from the system. And we believe that in none of the baths of Europe can the cure of rheumatism be effected with so safe assurance, within so limited a time, or on terms so easy to those who



The Sanatorium, Front View.

cannot afford costly trips to the Continent; that, in a word, the blessing which many seek for at large outlay, and at great sacrifice, is more easily obtained at their own doors.

Droitwich cannot be otherwise than healthy. It cannot be exaggeration to say that the continual breathing of chloride of sodium, chloride of magnesium, sulphate of lime, sulphate of alumina, and other chemical ingredients that are dismissed in vapour, added to the brine baths, assures relief in certain diseases, and in many cases effects cures so marvellous as to seem miraculous.

It is unnecessary to apologise for introducing into a description of the beautiful, venerable, and time-honoured Palace Home of



The Sanatorium, Back View.

the loyal, upright, and good, family of Pakington, these details concerning its beneficent neighbour at Droitwich. There may be many who will thank us for the glad tidings we convey.

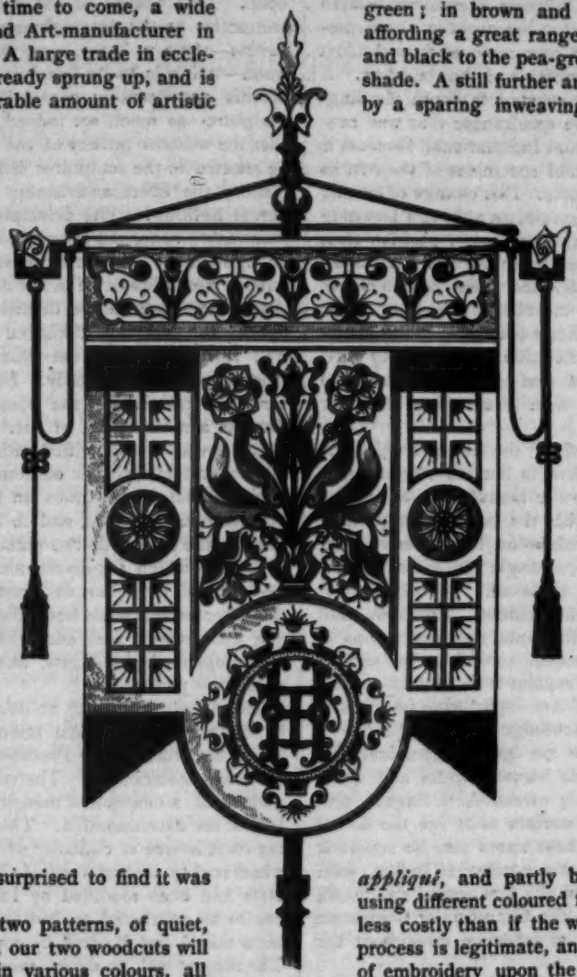
We may add that the park and grounds of Westwood are always open to visitors; and that, consequently, if the town is unattractive, it is not so with the immediate locality thus healthfully adorned. Lord Hampton adds another to the long list of noblemen, and "squires," and "acred sirs," who emphatically answer the appeal of the Poet Laureate:—

> "Why don't those acred sirs
> Throw ope their parks some dozen times a year,
> And let the people breathe?"

CLUNY TAPESTRY.

THE fourteen thousand churches which have been built and restored during the past generation, have afforded, and will continue to afford for some time to come, a wide and noble field for the artist and Art-manufacturer in decorating and furnishing them. A large trade in ecclesiastical Art-manufactures has already sprung up, and is likely to increase; and a considerable amount of artistic skill has been applied to the designs. Painting and sculpture, textile fabrics and metal-work, embroidery and goldsmith's work, are all brought into requisition; and a high character of design is an essential to the commercial success of these productions.

Our attention has been called to a new material especially manufactured for church purposes, but equally adapted to many domestic uses, brought out by Messrs. Frank Smith & Co., of Southampton Street, Strand. The material is a thick, strong kind of cloth, woven in wool and silk, which may be used for *portières* in place of the felt-cloth now commonly employed for this purpose; or for the hangings against the east wall of a church, or for curtains or hangings of domestic use. As compared with the felt hangings, the Cluny Tapestry—that is the name by which the new material is designated—is a much more handsome kind of material; we are assured that it will be more durable, and we were surprised to find it was even slightly cheaper in cost.



It is at present brought out in two patterns, of quiet, rich, good Gothic design, of which our two woodcuts will give some idea. It is made in various colours, all of them of the rich, quiet tones which have recently been



introduced in ecclesiastical design. And a considerable number of variations are played on the two patterns by the use of different colours and shades of colour. They are made in green and gold, green and red, green and brown, and two shades of green; in brown and black, and crimson and black—affording a great range of colour from the bold crimson and black to the pea-green and brown of a light, peculiar shade. A still further and very striking variety is obtained by a sparing inweaving of gold into the fabric, which glistens in small portions all over the pattern with a very novel effect, and makes the material suitable for higher uses than that of mere door-hangings, and at a not very great addition to the cost.

A fabric of a richer character, and of three times the cost, was at the same time brought under our notice, woven of silk and wool, in a handsome pattern of crimson and gold. It is suitable for the hangings on the east wall of a church, or other similar use. It has been thus used, among other places, at Durham Cathedral, and the effect, with such surroundings, must be very rich and sumptuous.

The first woodcut on the present page is a sketch of a banner recently made to order by the same manufacturers, and is an example of a kind of work which is coming more and more into use. The design is worked out partly by the application of portions of different coloured and different patterned silks and velvets, by the method called *appliqué*, and partly by embroidery. This method of using different coloured fibres for the groundwork is much less costly than if the whole were embroidered, while the process is legitimate, and the effect satisfactory; the use of embroidery upon the applied ground gives it life, and secures harmony between these *appliqué* portions and those which are entirely of embroidery. In this banner the lily flower



in the centre is embroidered, the borders are of *appliqué* work enriched with embroidery. Messrs. F. Smith & Co.'s ecclesiastical works of this class are deserving of commendation.

THE NEW INDIA-MUSEUM.

IT is now a little more than five years since (in the *Art Journal* for April, 1870) we called the attention of our readers to the contents of the India Museum, then newly located in Downing Street. To the somewhat inaccessible abode provided in that locality the objects had been removed from the first museum, in Fife House, on the demolition of that building. A second move has now been happily effected to South Kensington; and the eastern gallery of the quadrangle that was constructed for the home of the Perpetual International Museum is now filled with numerous and beautiful specimens of the Art, as well as of the natural products, of India. This change of locality is greatly to the advantage of the museum, as, although Downing Street may be justly regarded as a more central position than South Kensington, the benefit of the former site was neutralised by the weary length of staircase which the visitor had to climb. It is well known that the able and indefatigable director of the museum desires that its permanent home should be in the immediate vicinity of the India Office. For this there are very good reasons to be assigned; but the present question is, rather to make the best of the existing site, than to enter into a matter hardly ripe for discussion.

In our last notice we referred chiefly to the facilities which the India Museum was designed to afford to the industry of Great Britain, especially with reference to the manufacture of articles suited for the Indian market. With the room for expansion allowed by the new locality, the exhibition has covered a far wider field. It is not so much to a single class that it now offers the materials for instruction, as to all. The geography, climate, natural productions, in the mineral, vegetable, and animal kingdoms; the scenery, inhabitants, and institutions of India, are all illustrated in the Museum, as well as the various branches of Indian Art. Thus the student is enabled to acquire a knowledge of the local motives of Art—apart from which it is impossible to attain a competent knowledge of the Art itself.

It is the testimony of those who are both independent and well-informed judges, that the trade between India and Great Britain might be almost indefinitely extended, if English producers would take the pains to ascertain what are the actual wants of India, and to learn how these wants may be supplied, not so much according to English as according to Indian taste. On this sound and practical ground the first appeal was made, by the founders of the Museum, to the Chambers of Commerce and other great industrial centres of influence throughout the country.

Entirely independent of this, although in harmony with the same statesmanlike desire to develope to the utmost our relations with India, is the service which English Art and English industry may obtain from the produce and from the handiwork of India. There is no doubt that the taste for Oriental produce has been greatly stimulated in this country during the past ten or twenty years. Increased facilities of communication have had much to do with this. Special events, such as the visit to the East of H.R.H. the Duke of Edinburgh, and the public exhibition of the treasures of Oriental skill collected by his Royal Highness in the cruise of the *Galatea*, have had much positive influence. The well-sustained position which Indian exhibits have maintained in the various international exhibitions, and in especial in those at South Kensington, has had a still more powerful influence. And there cannot be the slightest doubt that the intended visit to India of the Prince of Wales, representing the dignity and splendour of the British crown, will give a hitherto unexampled stimulus, both to the activity of the arts and manufactures of India, and to the demand for Indian products in the United Kingdom.

Of the splendid and delicate products of the looms of India, of the skill and fancy of the inlaid metal-work, of the patient elaboration of the carvings, of the beauty of the silver filigrees, and of the barbaric splendour of the jewelry, and precious though usually ill-cut gems, it would be needless to speak. All these departments are amply illustrated in the museum now open. That portion of the display which may prove the most instructive to the Art-workman is the series of statuettes and *relievi*—some in brass, some in bronze, some in stone, some in wood—which is to be found in the upper gallery. The lighting of this apartment is especially favourable for the display of sculpture—so much so, indeed, that it is greatly to be desired that the western gallery of the same group of buildings should be allotted to the sculptures belonging to the National Portrait Gallery, the effect and beauty of which are destroyed by their actual lighting. The principle on which sculpture should be illuminated being the opposite of that on which paintings should be lighted, the mixture of these two forms of Art in the same gallery must always be to the disadvantage of one of them. In the present case all the details of the very curious sculptures—now for the first time displayed conveniently for the public—are well brought out by the illumination of the gallery. They demand very careful study. For the most part we have a conventional treatment of the human form as an accessory, rather than as a main object of Art. The elaborate minuteness with which devout monks, gifted with a sense of Art, illuminated their stories and missals, is outdone by the cabinet-work detail of Indian idolatry. At times an idea seems to detach itself from the complex *ensemble*, and to stand out in more distinct form. Such is the case with two remarkable figures of a serpent-deity, in each of which a gigantic snake, coiled and recoiled, forms a background for a human figure, and extends over the head of the latter an enormous hood, like that of the *cobra*, but furnished, one with seven, and one with eight, distinct serpent-heads. The elephant-headed god, moreover, is repeatedly represented with great power.

The Art objects which no doubt will attract the chief attention by those who regard Art mainly in its philosophic aspect, are those sculptures from Peshawur which combine Grecian and Indian characteristics. The very date of these figures is as yet undecided, a convenient margin of about a thousand years being left for the determination. They are not devoid of beauty. But the chief source of curiosity with regard to them is the question whether they are the work of Grecian workmen, whose taste and style had been modified by Indian influences, or whether they are to be attributed to Indian artists, whose imagination had been raised and kindled by coming in contact with Greek taste. The subject will, no doubt, receive full discussion, as its relation to the general history and theory of Art is of an importance not easy to exaggerate.

The Collection of Arms is very beautiful and highly instructive, whether as regards the quaint and varied forms of the weapons, or the costly elaboration with which many of them are ornamented.

The Natural History Collection, in the Animal Department, is small, but arranged with great judgment. Some of the birds and beasts have suffered by their long residence in the cellars of Fife House. The fishes and the insects are especially well mounted. The natural history of the silkworm, the creature to which luxury is as much indebted as comfort is indebted to the sheep, is illustrated by the moths, eggs, and cocoons of various species of the insect. Textile fabrics from vegetable fibre are displayed by a natural transition from those of silk and of hair. All the economical botany of India is abstracted and tabulated in accessible glass-cases. The superb carpets, the gorgeous silks, velvets, and cloths of gold and silver, the gossamer-like muslins, the useful cottons, of which we have more than once had to speak, are displayed in the upper gallery; where are also our old acquaintance the golden throne, and the model of a tiger eating a European. The Exhibition is one that cannot fail to prove attractive to many classes of visitors.

FRANCIS R. CONDER.

ON THE PROGRESS OF OUR ART-INDUSTRIES.

By PROFESSOR ARCHER,

President of the Royal Scottish Society of Arts, F.R.S.E., F.S.A.S., Director of the Museum of Science and Art, Edinburgh.

THE CARPET AND CURTAIN MANUFACTURES OF MESSRS. J. AND J. S. TEMPLETON, CROWNPOINT WORKS, GLASGOW.

In a previous notice I gave a description of the processes and productions of the firm of James Templeton & Co.: I now propose to describe the specialities of another establishment which is an offshoot from it, but in no respect a rival, as the looms of the younger firm are employed in producing various but kindred fabrics, altogether different in character and style. The manufactory of Messrs. J. and J. S. Templeton is one of the finest of similar structures in this country, and is fitted with the newest and best-constructed machinery, with many improvements designed specially by Mr. J. S. Templeton; it stands well for light and air, and this, in addition to the spaciousness of the well-lighted and ventilated loom-rooms, gives a much better chance for good work being performed by the operatives than when they are shut up in the close, old-fashioned workrooms which formerly were the rule, and even now in some localities abound. For Art-work, good light and air are most essential, especially so where the choice and arrangement of colours, as in the case of weaving, are the chief points. This has been carefully studied and provided for in all parts of the factory now under notice, and the advantages were most apparent in the progress of my inspection of this large and, from its fine architectural exterior, truly magnificent establishment, which is the largest in Scotland in the carpet-trade, not rivalling the gigantic works of Messrs. Crossley, at Halifax, but ranking with such firms as Messrs. Morton & Co., of Kidderminster; Messrs. Hendersons & Co., of Durham; and Messrs. Southwell, of Bridgenorth. The carpeting made by Messrs. Templeton is of the kinds called Brussels and Wilton, only of the best qualities. Brussels carpets differ essentially in their construction and texture from the patent Axminsters made by the older firm, as previously described; the latter being usually woven in one piece admit of greater compass of design, but in this respect they are best fitted for large spaces where the ornamentation of the floor is necessary, in consequence of the insufficiency of the furniture adequately to occupy the area. But the kinds now to be described are specially adapted for quiet designs suitable for ordinary apartments, in which they should be most properly subordinated to ornamental furniture and hangings.

To many readers the *technique* of the Brussels carpet will be familiar, but for those who are not, a very brief description may be acceptable. It may be described as a fabric consisting of two warps, one of worsted, the other of linen, and a linen weft. The worsted warp is raised into a loop each time it is lifted, but the linen warp forms the back, and is treated as in ordinary plain weaving. To make this clear let it be supposed that a loom is arranged in the ordinary way for plain weaving, with a warp consisting of alternate worsted and linen yarns so harnessed to the heddles of the loom that, by the action of the treddles, the worsted threads are lifted and the linen ones depressed by the one action of a treddle; then, before reversing this action, the operator places a smooth iron wire, about one-tenth of an inch in thickness, in the *shed* thus made, and presses it into the angle made by the divergence of the worsted and linen threads; he next reverses them by the action of another treddle, and the worsted threads are now down and the linen uppermost. The shuttle containing the linen weft is then thrown through and beaten up tight; these operations are repeated until six or eight iron wires are used, when the weaver draws out the first, leaving a hollow ridge of loops in the worsted warp; it is re-used for the same purpose, and so on until the web is woven complete, when the upper surface is found to present to the eye a continuous series of transverse ridges of worsted which are elastic under the foot, and from this circumstance are very durable. In order to avoid encumbering this short description with the complicated details necessary to produce a carpet with even the most simple pattern, I have only described the process of making a plain patternless one, for which it is possible to use any ordinary hand-loom. But as such carpets are seldom, if ever, woven, it is necessary to say a few words upon the nature of the arrangements for making the very elegant and often extremely complicated designs which, at the rate of about two hundred pieces, each forty-five yards long, per week can be produced at the Crownpoint Works.

To those acquainted with ordinary weaving processes, it will be very obvious that such a process as above described would not be possible for pattern-weaving, as the design must be produced by the worsted warp only, and there must be no variation in the number lifted each time, or the ridge formed by the wire would not be perfect across the width of the web. Therefore specially-constructed looms are required. In my (elementary) description of a plain, patternless piece of loop-surface fabric, I spoke of one worsted warp; but let the reader now imagine that for each single thread of that warp there are five threads, all differently coloured, so that one of the five may be brought to the surface at one moment and one at another, according to the requirements of a design composed of five colours. This selection of colours is attained by the use of the Jacquard (of which we must assume our readers to have some general knowledge); but as it is evident that the threads are used in the fabric in varying proportion—for example, the green threads forming the ground colour of the pattern being more used than white or red threads forming the figure on that ground, it is necessary that each thread be drawn from a bobbin separately weighted and adjusted. Of these there are no fewer than 1,300 used in the production of an ordinary Brussels carpet. These are arranged on five vertical frames occupying a large space behind the loom.

We should now explain that the weaving is not done by hand, but by power-loom: that is, the successive processes of raising and depressing the warps, throwing across the shuttle containing the linen weft, actuating the Jacquard, inserting and withdrawing the wires, are all effected by elaborate and ingenious adaptations of mechanism, which make this loom a marvel of invention and contrivance. Those employed at the Crownpoint Road Works differ from the looms in general use in that by special arrangements the wires are allowed to remain in the cloth for a longer time, and are heated before being withdrawn, which gives a stiffness to the worsted yarn and a smooth finish to the surface, imitating, in fact, the effect of hot curling-irons upon hair.

It will be seen by the above description of the mode of manufacture, that Brussels carpets must necessarily be somewhat expensive; on the other hand, however, their durability and beauty quite make up for their cost. The designs produced by Messrs. J. and J. S. Templeton are, of course, very numerous, to meet the requirements of commerce; but the firm has been especially successful in bringing out very many of such excellence as to merit the highest encomiums as artistic productions. I was assured that formerly this was a most costly and disheartening thing to do; but now, so greatly improved is public taste amongst the class for whom the manufac-

turers work, that it is quite certain one designed in true taste will be eagerly bought, whilst others, faulty in that respect, have a worse chance. Persian and Indian designs have been much in favour, and the looms were busy producing them; but French art appears to advantage on the Brussels fabrics, and has, perhaps, more admirers. One thing is quite evident, that no pains are spared at the Crownpoint Carpet Works to produce the best designs and a faultless fabric.

The other branch of manufacture carried on at the same works is that of curtains, portières and tablecovers wrought in silk and wool with cotton warps. Such textures have been extensively made in various parts of the kingdom, notably in Dublin and Norwich, for at least twenty years, under the name of patent brocades; but they have differed essentially in one respect from the fabrics produced in the looms of Messrs. J. and J. S. Templeton, in being woven in continuous webs, the borders for which have to be woven separately, whereas by Messrs. Templeton's process they are woven as complete curtains, tablecloths, &c., with the borders as part of the fabric. In the case of large-sized curtains they are woven in halves, so that a central seam is needed. Of course there is an obvious advantage in this method; not only as to the completion of the article by one process, but more especially from the fact that there is a greater scope for design, as the artist knows the whole extent and disposition of the surface with which he has to deal, and is thereby encouraged to a higher treatment of his subject. So obvious is this that other manufacturers, especially foreigners, have begun to work on this principle. The late Mr. Owen Jones devoted his best talents to the perfection of this beautiful manufacture, and furnished Messrs. J. and J. S. Templeton with some of their very best designs. Mediæval and renaissance are considered to supply the best European models.

THE BLACK-AND-WHITE EXHIBITION.

IT is well that the country which produced such men as William Woollett, William Sharp, and Sir Robert Strange should have its annual exhibition of works of Art in black and white. This is now the third year of its existence, and as it has increased in interest and extent season after season, we may look upon it as fairly established.

The five-hundred and thirty-two works which adorn the Dudley Gallery are in sepia, chalk, pen and ink, or pencil, and in etching or engraving; and not the least meritorious are those which have been commissioned by the proprietors of such papers as the *Illustrated London News*, the *Graphic*, and *Punch*. There is much breadth and force, for instance, in the manner W. Small has treated 'A Ploughing Match' (65), an original drawing for the *Graphic;* and Samuel Read's 'Sea-King's Castle' (29), a design for engraving in the *Illustrated News*, is no less artistically attractive. Then there are several of Du Maurier's charming sketches for *Punch*, and of Linley Sambourne's, the original character of whose work has for some time back been attracting much attention.

Following the catalogue, we shall note as we go on such works as are more than ordinarily pleasing or artistic in quality. Of this latter kind are assuredly the 'Pencil Sketches from Life' (11) of Carl Bauerle, and the 'Snowdrift,' in charcoal (5), by J. MacWhirter. F. G. Walker's illustration to the text in Deuteronomy which says, "When thou cuttest down thine harvest in thy field, and hast forgot a sheaf in the field, thou shalt not go again to fetch it: it shall be for the stranger, for the fatherless, and for the widow: that the Lord thy God may bless thee in all the work of thine hands"—is conceived in a large spirit, but there is scarcely variety enough in the texture. William Ralston's 'The Last Tune' (50), shows us an old piper lying dead on a snow-covered moor, with his faithful dog watching beside him. There is much excellent drawing in this picture, and the foreshortening is of a masterly kind. Heywood Hardy's 'Poisoned Arrow' (60) is in the side of a leopard, which tries to pull it out; and, we need scarcely add, it is a very effective piece of work. J. D. Watson sends, in burnt umber and white, a peasant and child, which he calls 'Homeward' (80), and treats the subject with his usual intelligence and tenderness. William Small's 'Polo' (96), one of the *Graphic* drawings, is very spirited, but we should be inclined to say that several of the horses' heads are too small. Hubert Herkomer is another member of the *Graphic* staff, of whom the proprietors of that journal may well be proud. He has sent half-a-dozen drawings, and one of these is the two principal heads in the famous Academy picture of 'The Last Muster' (276). 'A Wirthaus' (470), by the same artist, is equally fine in expression.

The name of Herkomer reminds us that the foreign element holds a conspicuous place in the present exhibition. The large charcoal-drawings, for instance, of J. D. Huiber, are remarkable for their lifelike effect and masterly character. 'Atjih' (81), an old woman sneezing, is fairly illustrative of his artistic powers and of his humour; indeed, in the half-dozen life-sized heads he contributes it is difficult to say which quality predominates. A. Legros sends 'Un Mediant de Bruges' (92), a clever sepia-drawing of figures at a church-door; F. Roybet, a no less clever etching, which he calls 'Le joueur d'Echecs' (88); and Auguste Delâtre illustrates 'Solitude' (94) with the dry point. As for L. Lhermitte's drawings in charcoal, some eight or nine in number, they are more like paintings, so suggestive are they of colour; we allude more especially to his religious 'Procession' (114), and his 'Priests' Stalls in Nôtre Dame de Paris' (172). Alphonse de Neuville is another artist of distinction, especially in battle-pieces; see his skilful etching of 'Mobiles à la tranchée Siege de Paris, 1870-1' (149); and note, a little farther on, Rajon's 'Portrait of the Rev. James Martineau, after G. F. Watts, R.A.' (165). We should have been glad to see from two such men more examples of their power than we have in the present exhibition; at the same time we must not forget that the latter was fairly represented at the Academy exhibition by his fine portraits of J. Stuart Mill, after Watts, and of Mrs. Rose, after Sandys.

Returning to the English section of the exhibition, we have much pleasure in calling attention to the fine, almost grand, effect which J. S. Raven has given to his 'Monk's Walk' (83): a little more definition in the foreground, and we should have been altogether satisfied with this work. Francis Powell's 'Loch Coruisk, Isle of Skye' (191) deservedly occupies the place of honour, for it is one of the most impressive and masterly landscapes in the whole exhibition. Among works less important in size we would name Arthur Severn's 'Moonlight, near Mitcham' (111); 'Various Studies' (118), by E. Buckman; and a remarkably clever work in dry-point called 'Good Night' (125), representing a lady at a door. As this last-named etching is close to the floor the visitor runs the risk of missing it: the artist is Percy Thomas. Close by will be found two little sketches also in dry-point, by Henrietta Cresswell, and two charcoal river-scenes (128 and 129), by Achille Dieu, all well worth looking at.

For the pen-and-ink sketches of Mrs. Edward Hopkins we have nothing but the greatest admiration. With her nude little urchins she preaches to us all manner of pretty homilies upon social manners and customs, and throws into them now and then just a spice of satire by way of a relish. The idea itself is not absolutely original, but the manner in which Mrs. Hopkins works it out is unquestionably so. 'Après le diner' (148), shows a group of *blasé* young swells returning from a dinner-party with the reckless kind of bearing which we associate with the bacchanalian ditty beginning "We won't go home till morning." We like E. J. Gregory's 'Among the Sicilian Bri-

gands' (171 and 204), two drawings which he made for the *Graphic*; the latter, perhaps, is the more interesting of the two. Lexden L. Pocock has a good charcoal drawing of 'Fishguard' (205) close by, and G. E. Hicks a study in the same material. T. B. Wirgman sends two pen-and-ink sketches, whereof we prefer that named 'Study by Gaslight' (238); and of T. R. Macquoid's three contributions we select 120, which illustrates very completely the following passage from "The Evil Eye":—"The trees are planted so closely that the path is damp and moss-grown; they throw their long branches across the stagnant water—here and there a gnarled, twisted limb has fallen in, and over all lie the scum and the water-weeds." There is fine quality in J. Nash's 'Wrecks and Casualties' (412), and much humour in Percy Macquoid's cat and kitten 'Finishing the Game' (400) by tossing about the pieces on the chessboard.

We have marked for strong approval H. Paterson's 'Ninety-three' (447), an illustration to one of the *Graphic* stories; Frank Holl's 'Phineas Redux' (471), another original drawing for the *Graphic*; John Croft, senior's, 'Tombs of Aymer de Valence and Edmund Croudibach' (473) in the north ambulatory, Westminster Abbey; and Charles Robertson's capital pen-and-ink sketch of 'The Ivory Merchant, Cairo' (517).

W. Cave Thomas departs from the ordinary rule and sends a drawing in *red* chalk, 'The Fate of Benefactors' (391); but the composition is so good and so pregnant with thought, that the accident of its having been executed in red instead of black chalk could scarcely have warranted its exclusion. The subject is allegorically treated, and represents a noble Christlike man—a benefactor of mankind—walking to his doom amid the taunts and jeers of the ignorant. The lines illustrated are so true as well as beautiful, that we can scarcely do better than close our notice by quoting that portion of them which Mr. Thomas's drawing immediately affects:—

"All truth must suffer, be entombed awhile
To rise again and be adored by men,
Who then, with tears and supplicating hands,
Will ope their souls' barred gates with loud acclaim
To welcome in the precepts once despised."

OBITUARY.

JOHN BURLEY WARING.

DIED at Hastings, on the 23rd of March, Mr. J. B. Waring, a gentleman whose name has become well known in association with decorative and ornamental Art by the various publications he has sent into the world. Among these may be chiefly mentioned "Architectural, Sculptural, and Picturesque Studies in Burgos and its Neighbourhood;" "Art-treasures in the United Kingdom," selected from the Manchester Exhibition; "Handbook to the Museum of Ornamental Art," in the same exhibition; "The Arts connected with Architecture," illustrated by examples in Central Italy, from the thirteenth to the fifteenth century; "Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862;" in conjunction with Mr. T. Macquoid, "Examples of Architectural Art in Italy and Spain, chiefly of the Thirteenth and Sixteenth Centuries;" with many others. His last work, a copy of which reached us a short time only before his death, was "Ceramic Art in Remote Ages." Mr. Waring was a most industrious and valuable labourer in his peculiar department, and has died at a comparatively early age. He was born at Lyme Regis in 1823.

EDWARD WELBY PUGIN.

The architectural profession has lost an eminent follower in this gentleman, who died on the 5th of June, at Victoria House, Westminster, at the comparatively early age of about forty-one years. When little more than seventeen he was called upon, by the death of his distinguished father, Augustus Welby Pugin, to succeed to his practice, and he soon showed himself, both by his talents and his energy of character, quite equal to the duties imposed on him. A list of Mr. Pugin's principal works has appeared in the professional journals—a very long list indeed, chiefly of ecclesiastical edifices for Roman Catholics, of which church he, like the elder Pugin, was a member—not only in England, but in Ireland as well. The Belgic church of Notre Dame de Dadezeille was erected from his designs, and for this Pius IX. bestowed on him the papal order of St. Silvester. Among buildings of another kind may be mentioned the Granville Hotel, Ramsgate, and Scarisbrook Hall, Lancashire.

An impetuous temper, and, apparently, a love of litigation, led him into several lawsuits, from which it would have been well for him to have refrained. His controversy with the sons of the late Sir Charles Barry, disputing the right of the latter to be considered the real architect of the Houses of Parliament, is still fresh in the minds of the public. Mr. Pugin would have been a wiser and happier man had he confined himself strictly to the duties of a profession for which he was so eminently qualified.

FREDERIC C. LEWIS.

Another gifted artist and highly accomplished scholar has passed from among us, Mr. Frederic C. Lewis—youngest son of F. C. Lewis, the late eminent engraver—who expired at Genoa on the 26th of May last, somewhat suddenly, on his return from India, at the age of sixty-two. Mr. Lewis not only inherited the artistic genius for which his family has so long been distinguished, but he likewise possessed and cultivated an ardent taste for literature and love of travel. Few modern travellers, indeed, could compete with him in the extent and varied interest of his wanderings. He commenced his artistic career when little more than a boy, and was for some time a pupil of Sir Thomas Lawrence. At the age of twenty-one he left England, carrying with him very flattering letters of introduction from many of our most distinguished statesmen and other personages of distinction, as he journeyed through Asia Minor into Persia, and thence to India, the latter country being the field of his labours for many years. He was there commissioned by all the native courts, under the auspices of the resident British authorities, to depict on canvas the durbars and other public ceremonies which characterised them: by the engravings of those large works he is chiefly known in England. Subsequent to his stay in India he visited every quarter of the globe in a spirit of research and inquiry on the subjects which engrossed his mind, collecting notes on ethnology, Buddhism, &c. &c., with a view to their future publication and illustration from his own sketches; this intention was, however, unhappily frustrated by the unforeseen pecuniary misfortunes and broken health of his later years. He was ever deemed an ornament to the distinguished circles to which he was kindly welcomed, as well from the elegance of his taste and manners as from the vast and varied store of knowledge he possessed, and which he was always ready to communicate with an originality of thought and language, and retentiveness of memory, delightful to his listeners.

THOMAS WORSEY.

Mr. Worsey, an excellent flower-painter, died at Birmingham, on the 27th of April, almost immediately after he had been elected a member of the Royal Birmingham Society of Artists. He was brought up as a japanner, or painter upon *papier mâché*, as the *Building News* informs us, but at the age of twenty-one he resolved upon attempting something of a higher character. "Resolved to make a bold stroke at the outset, he quietly painted ten flower-pieces, and sent them to as many different exhibitions. The result answered the young man's

expectations, for nine of the pictures were sold." This success decided his future, and henceforth he devoted himself to flower-painting. His works were often seen in the Royal Academy, and other metropolitan exhibitions, as well as those of the principal provincial towns; and they generally found purchasers.

THOMAS L. ROWBOTHAM.

The Institute of Water-Colour Painters has lost an efficient member in this artist, whose death occurred on the 30th of June, at the age of fifty-two. Mr. Rowbotham's works are landscapes, painted in a pleasing and popular manner, and enlivened with figures, generally of sufficient size to take a prominent place in the composition.

D. H. ANTON MELBYE.

Of this celebrated and—if we may judge by his career, it may be added—singular artist, who died in Paris somewhat early in the year, we learn the following particulars from the *Federation Artistique*. He was a Dane, excelled as a marine-painter, and was one of the most noted Scandinavian intelligences of modern times.

Melbye was born at Copenhagen in the year 1818. He began life as an apprentice in a shipbuilder's yard. He, however, had scarcely attained skill as a workman, when he abandoned his pursuit in utter disrelish and became a musician, and for some time gave lessons on the guitar. This again was but a transitory experiment; a longing came over him to paint—and to paint the sea. He accordingly became the pupil of Eckersberg, an artist of high repute, in whose *atelier* he not only got instruction, but that cheering encouragement which rendered his early career in the new profession so remarkable.

In the year 1840 he exhibited his first three pictures at Charlottenbourg. They won for him the favour of Baron Rumohr, an accomplished amateur, by whom he was commended to King Frederic VI. With this incident Melbye's professional good fortune was secured. He pursued his studies in the Baltic Sea on board the royal corvette, the *Flora*, and thence in due time he ranged off to Morocco, and witnessed the bombardment of Tangiers. In 1847, after having received all the honours his country could lavish on him, he made for Paris, and was presented to Louis Philippe, with whom he had every promise of becoming a favourite, when the revolution occurred which drove that monarch from both throne and country. Melbye, however, only changes sovereign for sovereign. In 1853 he accompanies the French embassy to Constantinople, and straightway wins the protection of the Sultan, and paints for him many pictures. A year sufficed for his sojourn on the banks of the Bosphorus; he returns to Paris, and finds a new friend in Napoleon III. The empress even desired that he should give her some lessons in the art of painting; but this was too great a trial for a man who was an original, in the full sense of the expression—quite an eccentric. Twice he failed to keep an appointment at the Tuileries to give the first lesson to such a pupil.

In 1858 he again visited Denmark, but only to return thence, after a short stay, to Paris—which, in fact, became to him a second native home, and from which he was not destined again to shift spasmodically. He died there in the month of January last, with powers still wholly unenfeebled.

Melbye was no ordinary artist. To a profound sympathy with nature he united remarkable pictorial skill, rare energy, and a still more rare copiousness of inspiration. The number of works produced by him must be extraordinary. In them the eccentricity, which was part of the man, is exemplified. Although a something fantastic frequently predominates his canvases, it is not the less true that they also have first-class qualities, which justify, by certain speciality of talents, that seeming infatuation shown by intelligent amateurs, and even picture dealers, to become their owners, at prices far above the ordinary range.

ALOYSIN JUVARA.

This famous Italian engraver died at Rome on the 30th of May. Among his best plates those of the 'Madonna della Regia,' after Raffaelle, and 'St. Carlo Borromeo,' after Mancinelli, a modern Italian painter, have the highest reputation. Signor Mancinelli exhibited two pictures of sacred subjects in our International Exhibition of 1862, 'The Virgin and Child,' and 'The Immaculate Conception.' Juvara also sent some of his engravings to South Kensington at the same time—all of them portraits—as Pius IX., the Marquis Santangelo, Rubens and Van Dyck, Rembrandt, and General Filangieri. In 1868 the Academy of Berlin conferred on him a gold medal, in addition to which he was at various times the recipient of seventeen other medals, all of them awarded as testimonials to his skill as an engraver.

PIERRE DUBERTAU.

A very painful impression has been made among the artists and amateurs in Paris, by the death of this promising young sculptor, a pupil of M. Carpeaux. For some time he had been struggling with the difficulties too often accompanying his profession, and these became complicated by illness, which prevented him finishing a work in time for the recent *salon*. His dead body was found in the Seine, at Charenton, towards the end of June, leaving no doubt of his having committed self-destruction.

WYCLIFFE, NEAR ROKEBY.

J. M. W. Turner, R.A., Painter. John Pye, Engraver.

SIR WALTER SCOTT, in his poem "Rokeby," has made his readers acquainted with much of the scenery of this picturesque corner of Yorkshire: but a very special interest is associated with the village, or hamlet, of Wycliffe, situated between two and three miles from Greta Bridge, and about five from Barnard Castle, for there was born, in 1334, John de Wycliffe, the "Morning Star of the Reformation," and one of the earliest translators of the Bible, many of whose descendants and family were buried in the pretty church of the parish. In the rectory-house there is kept as an heirloom a portrait of the great Reformer, assumed to have been painted by Sir Anthony More, though this painter did not come to England till more than a century and a half posterior to Wycliffe's death.

The engraving here introduced is from one of the numerous drawings made by Turner about half a century ago, for his series of Yorkshire views. The scene seems to have been sketched from one of the banks of the "restless Greta," which winds its way with rapidity through this lovely valley, and at every turn discloses some fresh point of picturesque beauty. On the high ground in the distance is Wycliffe Hall, standing in a park embellished with masses of grand old trees that give to it great richness. Turner has painted the Hall with the sun descending behind it, and throwing long shadows from the trees on to the green sward. In the foreground, which consists of a succession of large grey boulders, are some women driving homewards a flock of geese, and a waggon and horses, whose driver is lifting a female from the vehicle. Looking at the nature of the ground thereabouts, one is somewhat at a loss to see how the waggon could have reached the spot, and for what purpose it was driven there. Through the vista of trees on the right a portion of a cottage is visible. The composition is a sweet bit of scenery treated with the painter's fine poetic feeling.



J. M. W. TURNER. R. A. PINXT

JOHN FYE. SCULPT

WYCLIFFE NEAR ROKEBY.

BRITISH
24 SE 75
MUSEUM

M. JULES JACQUEMART'S COLLECTION OF SHOES IN THE MUSEUM OF COSTUME, PARIS.

BY MRS. BURY PALLISER.

AMONG the various objects of interest gathered together in the collection illustrative of the History of Costume, exhibited by the Union Centrale in the Champs Elysée, Paris, none have proved more attractive than the extensive series of shoes belonging to M. Jules Jacquemart, an artist so well known for his brilliant engravings in aqua fortis. The series comprises the shoes of all ages from the fifteenth to the eighteenth century, and those of the East as well as of Europe.

To begin with Europe, M. Jacquemart has no specimens of the



Fig. 1.

sumptuous shoes of the Middle Ages, such as those of the time of our third Edward; some in leather, richly embossed with subjects, or others cut out in fretwork, as worn by the gay young priest described by Chaucer—

"With Paule's windows carven on his shoes."

The collection begins with the long pointed shoe, called in France *poulaines* (the name of Poland in ancient French), and in England, *crakowes*, both designations proving that



Fig. 2.

the fashion came from Poland; in England, said to have been imported by Queen Anne of Bohemia (with which country Poland was then incorporated). *Poulaines* were worn by her foppish consort, King Richard II., probably attached by a chain of gold or silver to the knee, as is to be seen in a piece of leg armour belonging to Lord Londesborough, in which the chain is attached by two rings, one fixed to the base of the *poulaine;* the other to the armour at the knee. The fashion began about



Fig. 3.

1364, was at its height in 1380, and finally disappeared in 1480. The shoes exhibited here (Fig. 1) are of such moderate dimensions, they must be *poulaines de varlet*, for sumptuary laws were enacted against them, both by Edward IV. of England, and Charles V. of France, who combined with Pope Urban V. in putting down the scandal. The length of the *poulaine* was in proportion to the rank of the individual, and a nobleman was not considered suitably attired if his *poulaines* did not extend twelve inches, at least, beyond his toes. Their extreme length required they should be stuffed to keep them in form, and some *poulaines* have been found in London retaining their original padding of hay or fine moss. Speaking of a rich man, the French say, "Il a du foin dans ses bottes." May not these *poulaines* have suggested the saying, for none but rich men could possibly have been able to have worn such cumbrous



Fig. 4.

appendages? When the crusading army was before Nicopolis (1396), these *poulaines* astonished the Turks, but at the moment of battle, in order to walk with greater facility, the Christian knights cut off the long points of their shoes. To avoid trailing their *poulaines* in the mud of the narrow streets of those times, almost impassable, a kind of wooden clog (Fig. 2) was adapted, with cross-bars edged with iron, fastened to the foot by an embroidered leathern-strap, which insulated the *poulaine* from the ground, and kept its point straight, supported upon a prolonged piece tipped with iron.

Fig. 3 represents a shoe of more rational form turned up at



Fig. 5.

the point, and ornamented with gilding and engraving. M. Jacquemart calls it a christening shoe; the opening is certainly too small, except for the foot of a child.

From the *poulaines*, fashion runs into the opposite extreme, and in the sixteenth century, people wore the square-toed shoe or *soulier camus*, as broad and sometimes broader than it was long—

"Soulier camus, boufes comme ung crapaud."—*Heim Baude*, 1485.

without strap, and only held on to the foot by the narrow piece rising above the heel, leaving the feet almost uncovered; the leather fronts puffed and slashed, gauffered, or stamped in elegant openwork. We see these shoes on the feet of Henry VIII. or Francis I. They were brought into England from



Fig. 6.

Flanders, in the reign of Henry VII., and subsequently were abolished, by proclamation, in the reign of Mary Tudor. The examples given (Fig. 4), are German, and must have belonged to a person of high rank from their decoration.

Fig. 5 represents an elegant clog of the sixteenth century, of



Fig. 7.

leather lustred with gold, and perforated, so as to show the green leather underneath.

We next pass to Venice and its famed *cioppini*. Of these M. Jacquemart supplies two examples; one (Fig. 6), with a broad base, the shoe of white leather, cut out in delicate lace-



Fig. 8.

work, like a pattern of Vecellio, forming a large open band at its extremity, similar to one represented in Paul Veronese's 'Feast of Simon the Canaanite,' which picture bears the date of 1570. The other (Fig. 7) with still higher clogs, is also of white leather, stamped with a gauffering iron, and slashed, but closed at the point. These high supports, which embarrass the walkers, were invented, it is said, by the Venetians to make the women stayers at home—like the jealous precautions of the Orientals. Coryot, who writes in 1611, says: "There is one thing so common in Venice that no woman whatsoever goeth without it, either in her house or abroad—a thing made of wood and covered with leather of sundry colours, some with white, some red, some yellow. It is called a *chapiney*, which they wear under their shoes. Many of these are curiously painted; some of them I have also seen fairly gilt; so uncomely a thing, in my opinion, that it is a pity this foolish custom is not clean banished and exterminated out of the city. There are many of



Fig. 9.

these *chapineys* of a great height, even half a yard high, which maketh many of their women that are very short seem much taller than the tallest women we have in England. Also, I heard it observed among them, that by how much the nobler a woman is, by so much the higher are her *chapineys*. All their gentlewomen, and most of their wives and widows that are of any wealth, are assisted and supported either by men or women, when they walk abroad, to the end they might not fall. They

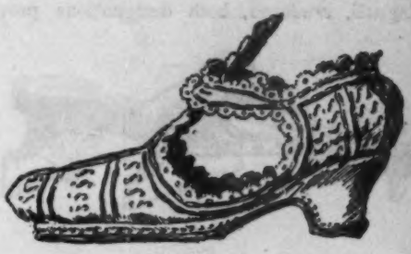


Fig. 10.

are borne up most commonly by the left arm, otherwise they might quickly take a fall."

Other writers bear testimony to the ridiculous height of the *cioppini*, and assert that the women could not put one foot before the other without leaning on the shoulders of two waiting women. The daughters of the Doge Domenico Contarini (died



Fig. 11.

1674) were the first to emancipate themselves from this barbarous fashion.

Cioppini were known in England, if not absolutely worn, for Bulwer, in his "Artificial Changeling," complains that his countrywomen "imitate Venetian and Persian ladies;" and Hamlet thus addresses one of his players—

"By 'r lady, your lady is nearer heaven, than when I saw you last by the altitude of a chopine."—*Act* ii. *Sc.* 2.

And Ben Jonson says—

"He wears cioppinos, and they do so in Spain."

When Charles I. went to meet his future queen at Dover, he cast his eyes towards her: she seemed higher than report was, reaching to his shoulder. "Sire," she said, "I stand upon my own feet, I have no help of art; thus high I am, I am neither higher nor lower."

But let us return to France, and examine the shoe of Catherine



Fig. 12.

de Medicis (Fig. 8). It is of white leather lengthened at the ends, which are square, with a high conical heel, united to the toe by a second sole, which is soft and lined with felt, in order that the step of the wearer may be noiseless and stealthy. The form is exceedingly elegant, the upper leather ornamented with a purl or edging of silver lace, and attached by straps which have a circular opening on each side. This shoe comes from



Fig. 13.

an old collection, where it was preserved as having belonged to Catherine de Medicis, and an inscription, traced in old characters upon the heel, leaves no doubt of its authenticity.

Another shoe of similar form is covered with silk of the small figured pattern of the tissues of the reign of Henry II. It has no clog, and the pointed toe is of copper gilt, rising half way up the shoe, and engraved with chevrons, which may be an heraldic charge, as it was customary to affix the arms upon various



Fig. 14.

portions of the dress. The wedding shoes of Geoffrey Plantagenet, for instance, were painted with little lions (*lioncels*).

Sir Walter Raleigh's shoes, says a foreign visitor to the court of Queen Elizabeth, were decked with jewels worth 6,600 gold pieces.

A pair of Queen Elizabeth's shoes are preserved in Sussex, at Mr. Frewen's, Brickwall House, at Northiam, where her Majesty dined under an oak on the village-green, and before her departure changed her shoes. They are of green silk, and with the high heels of the period, to which Falstaff alludes—

'The smooth pates do now wear nothing but high shoes."—2 *Henry IV.* i. 2.

Shakespeare also notices shoes being made right and left, when Hubert describes the tailor, with his shears and measure—

"Standing on slippers, which his nimble haste
Had falsely thrust upon contrary feet."—*King John.*

A woman's shoe (Fig. 9) shows the rosettes so profusely worn by both men and women at a later period.

The toes of the shoes now become rounder, the buff leather is delicately slashed to show the coloured stocking underneath, and is trimmed with coloured lace (Fig. 10).

The ladies at the end of the sixteenth century wore wooden shoes, curiously carved, a fashion that continued to the time of Louis XV., to which period belongs Fig. 11; also Fig. 12, which is gilded and painted with roses, on a white ground. A pair in the collection has a fleur-de-lis cut out in open-work.



Fig. 15.

We now enter on the seventeenth century, when shoes were made in every variety that fashion could suggest. Square toes and pointed, laced and clogged, with high heels and pointed, with bows of ribbon and rosettes of every colour, with ends like butterfly's wings, or others resembling the sails of a windmill; shoes of leather, morocco, and satin. Every one at court wore red heels; women's were made of wood, sometimes high, some-



Fig. 16.

times low. Shoes were made of the richest textures, in silk, velvet, gold and silver brocade. The extravagance of boots and shoes was then at its height. Cinq Mars possessed no fewer than three hundred pairs at the time of his execution.

Among the shoes of the time of Louis XIII. is one of great historical interest (Fig. 13), the shoe of Henri, Duke de Montmorency, the luckless victim to his faith in Gaston, Duke of Orleans, and of the relentless animosity of Richelieu. These shoes—according to tradition, gathered on the scaffold (1632)—are of black leather, flat and square at the toes, with large red heels, and entirely covered with ornaments, the most conspicuous of which is a fleur-de-lis.

Another shoe has eight very narrow strips of leather which unite in the middle tongue over the instep; they are of grey

deer skin, with long toes and high heels, which last with the clog are red.

To the reign of Louis XIII. belongs the funnel-shaped boot *à entonnoir*, which succeeded the high military boot of the Valois, of soft leather fitting close to the leg. The courtiers of Louis XIII. wore the tops of their boots falling over and filled with lace, as we see in the engravings of Abraham Bosse. Louis XIV. wore the military boots, and in such, whip in hand, appeared before his parliament. To this reign of Louis XIV. belongs the kettle-shaped boot *à chaudron*, such as we see portrayed in the battle-pieces of Van der Meulen; and the still heavier postilion's boots, represented by the same artist, when he paints the royal party taking a drive in the cumbrous coach, drawn by four grey horses. These boots are so strong and heavy that a postilion, if thrown from his horse, would escape unhurt, even if the carriage wheels passed over his leg. They were yet to be seen in the old posting days between Calais and Paris.

Fig. 14 is the black leather shoe of Louis XIV., with red heels and buckle, as represented in his portrait by Rigaud.

Next comes the Regency. The type given (Fig. 15) has pointed heels, resembling a peg-top—*toupins* they were styled; but in the eighteenth century fashion ran riot, and it is difficult to assign a limit to its various vagaries (Fig. 16). The ladies' shoes were of gros de Naples, charged with ornaments, embroidered in silver *rocaille* style, and the slippers (*mules*) of velvet or figured stuffs, high heels, both red and white.

(To be continued.)

ART-NOTES FROM THE CONTINENT.

BRUSSELS.—M. Godecharle, the son of a Belgian sculptor, has, it is reported, left the sum of £24,000 for the purpose of promoting the art in his country. The interest of that money, which would amount, it is calculated, to £1,200, is to be divided into prizes to be given annually to the best Belgian sculptors.—The Belgian Government has decided that the works of foreign artists are to be admitted into the forthcoming exhibition in Brussels, which opens next month.

DETMOLD.—The famous Colossus of Rhodes is about to have a rival—or nearly so, as far as height is concerned—in a gigantic statue of the ancient German chieftain, Hermann (Arminius), who, about the year 9 A.D., defeated Varus, the Roman governor in Germany, and utterly destroyed all his legions, whom he enticed into the boundless forests of the country. This enormous figure, standing one hundred feet high without the pedestal — the Colossus is reputed to have measured one hundred and five feet —is the work of Ernst von Bandel, a Westphalian nobleman devoted to sculpture, who, it is reported, has devoted a great part of his life to the task; not only modelling it, but actually executing all the metal-work—embossed copper—with his own hands. It will stand on a hill near Detmold, the capital of the principality of Lippe: a large portion of the statue was made at the foot of the hill.

PARIS.—The managing council of the Louvre has recently acquired and placed in the hall of antiques a magnificent vase, not less than eighty centimetres in height. It is a large *amphora*, with interlaced handles of supremely graceful design. It is not Etruscan, as is the greater portion of works of its class in this museum, but derives higher honours from Greece, and pretensions associated with the age of Pericles. Its circumference is profusely embellished by paintings, in red and white tints, upon a black ground, and represents a great mythological scene, a gigantomachia, or battle of gods and giants. Here war-chariots and bounding steeds, centaurs, heroes and divinities, mingle in crowded confusion, through which, however, Venus, in supreme victory, guides the car of Love. This indeed is an acquisition.

PISA.—Our contemporary, the *Academy*, announced some short time ago that an interesting discovery had been made in this city. The noble family of Pesciolini possessed at Pisa one of the handsomest palaces in the city. It contained some interesting works of Art, among others a statue of St. John, given to Donatello. This palace, long uninhabited and neglected, was sold to the Count Rosselmini, when the statues were submitted to the judgment of the sculptor Signor Salvini. He pronounced the supposed Donatello to be a statue by Michael Angelo, and in all probability that St. John which, as Vasari relates, was sculptured by the great master for the Duke of Urbino—that is, Lorenzo de Medici, father of Catherine of France. A number of sculptors and other artists have seen it, and there is not a dissentient voice among them: all are agreed that it is a work of Buonarotti. The Count Rosselmini liberally allows it to be seen, in this resembling his countrymen generally, who have so much pleasure in allowing natives and strangers to see the works of Art which they possess.

THE MADONNA DELLA SEDIA.

FROM THE PICTURE IN THE PITTI PALACE, FLORENCE.

RAFFAELLE, Pinxt. C. SCHULER, Sculpt.

IT would be difficult to point out any one of the numerous pictures of the Madonna painted by Raffaelle that is so popularly known as this, for it has been reproduced in almost every conceivable manner to which imitative art can give expression. Its assumed date is about 1516, and if this be correct, Raffaelle would have been in the thirty-fourth year of his age, and in the full vigour of his wonderful genius: he was but thirty-seven when he died. He painted so many pictures of the Madonna, and in such different forms of treatment, that distinguishing titles have in process of time been given to the majority of the most famous by way of recognition; and this is known as the 'Madonna della Sedia,' or Madonna of the chair, because the Virgin is seated on a low chair, the upright arm of which is alone visible. She holds the Infant Jesus on her knee, who leans against her bosom in the confiding attitude of a child conscious of a mother's love and care. Kugler speaks thus of the holy pair:—"She appears as a beautiful and blooming woman, looking out of the picture in the tranquil enjoyment of maternal love; the Child, full and strong in form, has a serious, ingenuous, and grand expression. The colouring is uncommonly warm and beautiful." Raffaelle has clothed the Virgin very much in the costume of the Italian women of his time, which, to some extent, has descended to our own: on her shoulders is a parti-coloured kerchief, and another is bound round the head. By their side is the infant John the Baptist, supporting a cross, while his hands are clasped together as if in prayer. When and how the picture came into the famous gallery of the Pitti Palace we have no record, but it ranks among the gems of the collection.



THE MADONNA DELLA SEDIA.

FROM THE PICTURE IN THE PITTI PALACE, FLORENCE.

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MUSEUM

MUNICIPAL PATRONAGE OF FINE ART IN PARIS.

ASSUREDLY the Prefect of the Seine and his municipal coadjutors deserve no trifling credit for the zeal with which they concur in the practical promotion of Fine Art. Their orders for both pictures and statues appear in each year, and the result is exhibited for the approbation of their fellow-citizens. In the present year, they have been fortunate in their exercise of judgment. It cannot be remarked too emphatically, that they took a decided opposing stand to the pruriency, which has but too obviously vitiated the French school, and their themes have been of elevated purity and religious illustration. In this, singular as it may seem, the Prefecture might be thought to emulate the Vatican.

The exhibition in the month of July was, in these respects, singularly fortunate in bringing forward two pictures of large size and high pretension, and of a character to confer honour on the walls of the *Ecole des Beaux-Arts*. They were promised in the month of May, and they have, in due time, been revealed. We allude to two great works by M. Lenepveu, the Director of the French Academy at Rome. One of these represents St. Augustin at the Council of Carthage, reconciling the Donatists and more orthodox Christians. The other, St. Augustin again, correcting his fellow-townsmen of a barbaric custom of trying to learn how battles were fought, by pelting each other with remorseless paving-stones.

In the first, a large circus is represented, filled in with circling seats, and crowded with the adverse theologians. Above, in the distance, the Imperial Prefect presides; below, in the foreground, appears the saint fervidly embracing the Bishop Donatus, whom his glowing sanctity and eloquence have won into a complete reconciliation. Here was a labour for hand and pencil, more particularly in the foreground, where the champions of each hostile dogma display all the varying emotions natural on so trying an occasion. M. Lenepveu was quite equal to the difficulties of his task. His drawing and grouping are quite masterly, his power of imparting expression most facile and forcible. The whole scene is vivid, real, and impressive. As a colourist he is peculiar. He is unquestionably untrammelled by the suggestions of imitation or dangerous ambition for potent contrast. His style is quite his own, and very prepossessing; he gives daylight with great sweetness. The picture is one of great interest.

The scene presented in the second subject is that of a rugged causeway opening upwards in a town. The combatants of every age are irregularly ranged above and below, where many, mortally stricken, lie stark and still; and others, less effectually so, drag their slow length along. The saint has thrown himself midway into the *mêlée*, and, with arms impassionately swung out, exerts that seemingly divine influence, to which even the most obdurate bend in obedience. Here also is a composition full of varied and difficult grouping and singular variety of expression. In point of colour there is, perhaps, more force of effect than in its companion. Both are quite as original and fresh to the eye, as if they owed their entity to a master of the *cinque cento*. They are destined to a very humble dwelling in the old church of St. Ambroise, in Paris.

Most of the other pictures in this municipal exhibition have been already seen in the *Palais de l'Industrie*. We need only recur to the fine contribution of M. Bonnat, the allegorical group of Justice seated in severe dispensing grandeur, between Guilt, crouching in abject baseness, and Innocence—a female form—yearning for protection, in attitude of extreme grace and hopeful expression. For great force of colour, this stands in marked contrast with the creations of Lenepveu. Thus might a Correggio and a Caracci be contrasted. Honour be to each.

Among the sculptural works, which in this instance do credit to the judgment of the prefect and his advisers, it was refreshing to renew acquaintance with that fine poetic masterpiece of the young Mercie, the group (now in bronze) of 'Gloria Victis.' Here also stood, among many other good things, Noel's figure of the 'Net-caster,' and a very graceful work of the same school, the 'Hylas' of Morice. As the Director of the School of Rome has distinguished himself so effectively by his paintings, to which we have referred, so here his brother official, M. Guillaume, *Directeur de l'Ecole des Beaux-Arts*, has discovered genius to conceive and matured skill to embody a very striking and very amusing terminal *torso* of a satyr clasping to his breast a Cupid. Pleasure and pain are grimly at strife on his visage. The delicate wings of the captive are rudely disarranged, but he avenges himself by the relentless grasp with which he grasps, and twines, and twists, a coil of his victim's vast beard.

Before closing these remarks we are compelled to feel and admit that the atmosphere of this city of Paris is, of a verity, essentially revolutionary. The information has come upon us that the Municipal Council has determined and decreed, in direct opposition to the Prefect of the Seine, to withdraw from the chief decoration of churches the sum of 250,000 francs, which is to be allocated for the encouragement of Art in the coming year. The high style is henceforth to seek its inspiration in edifices of the Municipal Department. Under this decision what will become of M. Chennevières's dream of the pictorial decoration of St. Genevieve?

MINOR TOPICS.

THE PRESIDENT OF THE ROYAL ACADEMY will resign his high office with the end of the year. If it has not acquired additional dignity in his hands, it has lost none. That is all that may be said of Sir Francis Grant, who succeeded an abler man, Sir Charles Eastlake, though perhaps not a worthier president. President Grant has had many and great opportunities which he has allowed to pass by unused. If it be true that the close of his career will be marked by official refusal to add to the number of Associates, his retirement will be at least one of gloom, for it is hard to conceive that he could not have swayed the Council to perform an act of sound policy and direct justice, to which, indeed, they were honourably, if not legally bound, when they accepted from the Nation the galleries at Burlington House. We hope he will not retire until this crowning work, so long looked for and required, has been accomplished.

THE NATIONAL PORTRAIT GALLERY has acquired by purchase, at the sale of the late Mr. H. W. Pickersgill's "remains," portraits of Hannah More, Jeremy Bentham, William Godwin, and George Stevenson. The cost of the whole was somewhat within £40. *Sic transit!* Yet they were excellent pictures, and capital likenesses of three of the foremost men and one of the most remarkable women of the century. Whence arose this utter indifference? Was there no magnate of Manchester who cared to possess them? Is there no institution where the name of Hannah More is still venerated, though she left earth nearly fifty years ago? Well, they will be best where they are: the Nation has added to its treasures.

THE PHILADELPHIA EXHIBITION.—The Royal Academy made perhaps a wise move when it sought to induce the Government to co-operate with the authorities in America, more deci-

dedly than it has done, with regard to pictures and sculptures the productions of British Artists. The President and certain of the members "interviewed" the Lord President of the Council and the Chancellor of the Exchequer, the purpose being to induce the country to pay all expenses incident to their exhibition in Philadelphia. The question will naturally arise where such a system is to stop. It may be considered more to the interests of the country to exhibit Art-manufactures than Art proper; and possibly the Chancellor of the Exchequer may be called upon by goldsmiths, potters, carpet-makers, and a host of other Art-producers, to defray the cost of transport, reception, unpacking, arrangement, and insurance, as he is asked to do with regard to paintings, drawings, and works in sculpture.

THE TESTIMONIAL TO MR. AND MRS. S. C. HALL, to commemorate their "golden wedding," was presented to them on the 14th of July by the Earl of Shaftesbury and a large assemblage of their friends. The newspapers gave full details of the day's proceedings. We may not more distinctly refer to them here, but we are justified in quoting from that part of the address, read by George Godwin, F.R.S., which gave expression to the motives that induced six hundred subscribers to supply the testimonial, and one hundred and forty-one noblemen and gentlemen to form a committee by whom they were represented:—"Many of them would remember that, upon the occasion of Mr. and Mrs. Hall's golden wedding in September, 1874, the idea occurred to a lady, Miss Kortright, that it would be a good opportunity to present to them some testimonial of the affection and esteem of their friends, and of the appreciation of the general public for their long and meritorious labours." Mr. S. C. Hall, in a brief address, expressed for himself and Mrs. Hall the pride and gratitude they felt for the compliment and the honour conferred upon them by so many public and private appreciators. His observations had mainly reference to his conduct of the *Art Journal*, stating that it was "the only case on record of a person commencing a publication and continuing to be its editor for thirty-six years." The real testimonial was a volume, very beautifully bound by Marcus Ward & Co., containing nearly five hundred letters.

THE CERAMIC ART UNION.—The annual meeting of this society took place on the 27th of July, Mr. S. C. Hall in the chair. Dr. Doran read the report, and the prizes were drawn, as usual, after the manner of the Art Union of London. The principal novelty of the year is a work by M. Malempre, of very touching interest, admirably modelled, representing an angel bearing a child from earth to heaven. Mr. Hall, in addressing his audience, dwelt on the fact that every object produced for circulation by the society must first receive the approval of the Council; and that the Council consisted of thirteen gentlemen, all of high positions, whose opinions would carry much weight. He stated that from the commencement of the society, eighteen years ago, to the present time, there had not been a single work issued that was not calculated to advance public taste; and it was not too much to say that every production was worth more than the guinea paid for it; while, in addition, subscribers had chances of prizes varying in value from two to twelve guineas, of which ninety-two were distributed on the day of meeting. Many of them were gained by subscribers in New Zealand, Montreal, and other of the colonies. The society prospers, and deserves to prosper; it is honourably conducted, and all the works circulated are good.

CRYSTAL PALACE.—The award of prizes to successful students in the classes for water-colour painting, taught by Mr. Goodall, and for drawing from the figure and modelling in clay, instructed by Mr. W. K. Shenton, in the Ladies' Division of the Crystal Palace School of Art, Science, and Literature, was made on July 31. The judges were Sir John Gilbert, A.R.A., Mr. Louis Haghe, and Mr. T. Woolner, R.A.

MACLISE'S 'MEETING OF WELLINGTON AND BLUCHER AT WATERLOO.'—The *Athenæum* reports that "the chivalrous endeavours of Mr. Richmond to bring back to view" this picture "have been so far frustrated that the cloudy grey dimness has made its appearance on the surface of the work."

ENGRAVINGS BY THOMAS AND JOHN BEWICK.—The two daughters of Thomas Bewick have signified their intention of bequeathing to the British Museum the whole of their large and, it is presumed, complete collection of proofs, &c., of woodcuts executed by their father and his brother John; in addition to numerous drawings by the former, who is justly called the reviver of wood-engraving: he died in 1828. The works of the two brothers will form a valuable addition to the printroom of the Museum.

ENAMELLED CEILING AT SOUTH KENSINGTON.—Architects, decorators, and all who take an interest in mural art, will scarcely fail to visit the central refreshment-room in the South Kensington Museum. It is, perhaps, now that it is finished, the best example of what such a room ought to be. Lightness, brightness, and cleanliness are all here; yet these qualities are so modified, subdued, and informed with Art, that the general result upon the mind of the visitor is a feeling of absolute pleasure at simply being there. This has always been the effect we have aimed at in our interiors, but never till now has it been so thoroughly and healthily realised. The floor is paved, the dado is lined with tiles of a rich brown, and along its upper edge runs a band with cleverly-designed figures in low relief. The main body of the wall is thrown into the form of panels, all in white porcelain, relieved and subdued by elegant arabesques in green, blue, and red, and finished off towards the ceiling by a broad band of rich yellow, whereon is impressed a figured pattern. The ceiling itself, which is the leading feature in the decoration of the apartment, is, like the main portion of the wall, white relieved by coloured arabesques. It is constructed of enamelled iron, and was designed and painted by Mr. James Gamble, the able pupil and successor of the late Mr. Godfrey Sykes, who practically founded the schools at the Museum. The designs are burned into the enamel, and can be cleaned at any time, and by one no more skilled or careful than an ordinary fireman. The enamelled Iron Company at Birmingham, we believe, manufactured the ceiling, sending the plates to London to receive their arabesque decoration. The work altogether is a great success.

THE LORD MAYOR OF LONDON has paid a graceful tribute to the Royal Academy: the whole of the body was invited to a stately banquet at the Mansion House; other artists were also of the guests. The usual speeches were of course made, the reply to the toast of literature and Art being entrusted to Mr. Sala; like many other writers on the subject he was changed, according to his showing, from a bad artist to a good critic.

THE MAYOR COLLECTION OF DRAWINGS BY THE OLD MASTERS.—It is very much to be regretted that a collection of original drawings and sketches so important and so historically complete as that formed by the late Mr. William Mayor, of Bayswater Hill, was not on view during the height of the season, so that it might have received that attention from the public and the press which it so emphatically merits. No such choice collection, indeed, has been formed since the days of Sir Thomas Lawrence. It commences with Giovanni Cimabue and comes down in almost unbroken historical sequence to Angelica Kauffmann. The drawings are in pencil, chalk; pen washed with Indian ink, sepia, or umber; pen and bistre wash, sepia heightened with white, &c.; and on all sorts of paper, from coarse brown to prepared white. They are all most carefully mounted, and with ornamental borders of unmistakable delicacy and taste. They number one thousand and five, and fill thirteen folios of what is called half double elephant size. The subjects are of every possible kind, sacred and secular; and every school, from the early Florentine to the French of last century, is fully represented. The only weak part of the collection is that belonging to the English school, which is represented by only twelve examples, and these all by foreigners, viz. Zuccherelli, Cipriani, and Angelica Kauffman. Mr. Mayor's qualifications as a collector were of no ordinary kind, as we learn from the admirably-written preface to what appears a most conscientiously-prepared catalogue. In early life his love for art sent him to the studio of Haydon, where he formed a friendship with his fellow-pupils, the Land-

seers, Sir C. L. Eastlake, and Lance. Under Haydon's instructions he soon learned to see and appreciate the importance which drawings by the old masters are to the student, and coming by-and-by into the possession of a fortune, he soon had an opportunity of maturing his judgment by a lengthened sojourn on the Continent. An introduction to Sir Thomas Lawrence on his return (who, in showing him a portion of his own collection, desired to possess some of the sketches he had purchased), determined Mr. Mayor to turn his attention entirely to collecting, and for the last half century this has been the main occupation of his life. Thus, with an artist's education, an eye most sensitive to originality of execution, and with time and means at his command for purchasing, and familiarising himself with the several masters, he became, both at home and abroad (where he spent much of his time), an acknowledged authority on the subject. His recent death now necessitates the sale of what has been the love-labour of his life, and it is earnestly to be hoped that a collection got together with such patience, labour, and educated taste will not be allowed by the national authorities in such matters to be scattered to the four winds of heaven.

MR. RICHARD BARTER, an artist of Cork, the city that has given birth to so many distinguished men, has recently produced a small bust of Maguire, sometime its representative. He was a barrister of great ability, who died comparatively young, yet not until he had made a high and honourable reputation. He is known beyond the limits of his party by his life of the Rev. Theobald Mathew. It is one of the best biographies that has been written in our age; sound, discriminating, generous, just. Maguire had many of the prejudices of his class and creed, but he could treat opponents more fairly than Irishmen usually treat them; and hatred of England, often so prominent among his countrymen, had been subdued by associating with gentlemen, and by the thought and reasoning that come of educated power. Mr. Barter has caught the intelligent expression of the subject when at its best. His fine head is well copied. As a likeness it is admirable, while, considered merely as a work of Art, the merit of the bust is of a very high order.

SIGNOR FONTANA, who, though an Italian, has been so long a resident in England as to be justified in claiming all its rights, has recently completed, in marble, his statue of S. R. Graves, to be placed in the St. George's Hall of the "city" he represented in Parliament. It is a work of considerable merit, and of much excellence as a likeness of a truly great man who died young, or in the prime of life, before half its work was done, as it seemed to us; but he had established a high fame for probity, enterprise, ability, and rare capacity as a man of business, and would certainly have held office in the present Government had he lived to witness the consummation of his hopes. He was, as so many men of this generation are, self-made. He began life with nothing in his favour except the rich endowments of energy, industry, integrity, and a stern resolve to think and act rightly—the guiding principle of his comparatively short career. He rose to proud rank among the greatest merchants of Great Britain, and to represent the wealthiest of its cities; yet he was, when he commenced to "run his course," a young Irishman without future or friends. He acquired both, and deserved both. The citizens of Liverpool have done well to place a statue of him in the hall that contains memorials of so many other of its worthies.

GEORGE CRUIKSHANK.—We do not well know whether to rejoice or regret that the marvellous collection of pictures, drawings, sketches, etchings, and engravings, the productions of George Cruikshank during nearly seventy of the eighty and two years of his laborious, honourable, and useful life, have been sold to a private yet enterprising and liberal speculator, instead of to the nation. The facts are not at this moment before us; they will be within a month, when we shall pay due attention to the interesting subject.

ART-PUBLICATIONS.

HIPPOLYTE FLANDRIN, the distinguished French artist, who died a few years ago, is the subject of a small volume from the pen of an anonymous writer.* He was educated under Ingres, first in the studio of the latter in Paris, and afterwards in Rome, when Ingres went there to succeed Horace Vernet as Director of the French School established in that city. "Those who knew Flandrin in his student days," says his friend, the Viscount Delabonde, "remember a young man with a gentle, dreamy expression of almost mystic character, invariably reserved in words, and altogether stamped with such a modest nobility of mind and manner, that one felt at once, after a fashion, overawed by his modesty, and attracted by his sweetness."

Very much of this book consists of letters written by Flandrin to his relatives and friends, readable enough, but generally having little reference to his art. He soon acquired a reputation and found ample employment both as a portrait and an historical painter. At about the age of thirty the French government gave him a commission to decorate the chapel of St. John in the church of St. Severine; but his greatest and most comprehensive works are those in the church of St. Germain des Pres, a series of twenty subjects taken from the Old and New Testaments; to which may be added a frieze in the church of St. Paul at Nismes, containing upwards of two hundred figures: it occupied the artist four years. It is these paintings, we assume, and the story of his pure and gentle life, which have induced the author of "A Christian Painter of the Nineteenth Century" to designate Flandrin's history by this title: if he does not say much of his own, what he does say is agreeable, and shows himself in the light of an enthusiastic admirer of the painter.

IT is a hopeful and encouraging sign for the progress of Art, when we find men living at a distance from its great centre endeavouring to rouse their fellow-citizens to a right sense of its importance, even when viewed only from the lowest of all points,—that is, its commercial aspect. This has somewhat recently been done in a lecture at Liverpool, a copy of which has been forwarded to us.* The author, Mr. Rathbone, a name of honourable repute in the town, traces briefly, yet comprehensively and eloquently, the history of Art from the period of the Greeks, and shows the civilising effect it has had at all times on the life of the nations among whom it found a home; and he thence argues on the good policy of fostering it among themselves. As one mode, Mr. Rathbone proposes to adopt a plan which we have often advocated in the columns of the *Art Journal*. He says, "If the walls of our public buildings, like those of Venice, were covered with incidents in our past history, calling to our remembrance not only the occurrences themselves, but those citizens who battled for our liberty before we were yet free, and those who did not spare themselves in repressing the disorders of a fierce and lawless mob, not only would it be a constant incentive to emulate the deeds of past times, but the knowledge of its history would greatly stimulate our interest and affection for our town, as at present existing." There is not a town in the kingdom but has a life, a history of its own; and

* "A Christian Painter of the Nineteenth Century; being the Life of Hippolyte Flandrin." By the author of "A Dominican Artist," "Life of S. Francis de Sales," &c. &c. Published by Rivingtons.

* "The Political Value of Art to the Municipal Life of a Nation. A Lecture delivered at the Free Library, Liverpool." By Philip H. Rathbone, Hon. Sec. Liverpool Art Club. Published by Lee and Nightingale, Liverpool.

which has not a hall or some public building capable of holding one or two pictures illustrating an incident of local, if not national, importance. What a field of labour would be opened to our painters if every municipal corporation were to stir itself in the matter. We commend, by way of precept, Mr. Rathbone's pamphlet to their consideration.

ABOUT nine or ten years ago we inserted a letter from an artist, Mr. W. Noy Wilkins, on what he called oil-fresco, or, as he more fully described it, the practicability of using mineral pigments, instead of those which are generally prepared by artists' colourmen from metal and vegetable substances; the advantages of the former being absolute permanence combined with increased brilliancy, the fundamental pigment being a mineral white. The writer's theories—which we have since seen reduced to practice, and most successfully so as far as one can judge within a comparatively short period—as propounded in our columns, seem to have met with but small encouragement—one may say none at all—from his professional brethren; and he now puts them forth in the form of a pamphlet,* with much additional matter to support his views; and, we must also add, with some acerbity of feeling, not unnatural, perhaps, under the circumstances, at the neglect he has experienced. There is a tendency among artists to ignore whatever they have not been accustomed to in their practice; in other words, they do not care to make experiments. This is unwise, as it is also impolitic, for none can presume to say what advantages may be the result. They may even find something worth a trial in what Mr. Wilkins writes.

THE Geography of the Bible has an interest which is by no means limited to the theological student. It extends to all to whom the history of the world—or, at least, of the earliest-known portions of it—is a subject worthy of thought or perusal, and who care to learn how the great nations of antiquity spoken of in Scripture came into possession of the countries occupied by them, so far as such knowledge can be gleaned by studying a series of maps such as Messrs. W. & A. K. Johnston have lately published.† Their scriptural Atlas consists of sixteen coloured maps, excellently engraved and most clearly printed, among which may be pointed out as of peculiar interest and value those denoting the "Distribution of Nations after the Deluge;" the "Gentile Countries and Nations of the Old Testament;" the "Holy Land as allotted by Joshua to the Twelve Tribes of Israel;" the "United Kingdom of Saul, David, and Solomon;" the "Lands of the Jewish Captivities;" and the world of our own time, as shown in its varied prevailing religions. This atlas is almost a necessary auxiliary to the thorough understanding of the historical narratives of the Bible. It contains an alphabetical index of all the places mentioned in the Scriptures, with references to the maps wherein they may be found. Under the title of "The Bible Atlas," Messrs. Johnston publish, at the exceedingly low price of *one* shilling, the same identical series of maps, thus bringing them within the reach of almost everybody. The difference between the two editions is, that in the cheaper one the maps are printed in the manner technically known as *backed*, the index is omitted, and it has a stiff paper cover. The other has a pretty binding of cloth.

ALTHOUGH the volume of poems by W. C. Bennett is presented to us as a new book, most of its contents are old friends that have stood the test of time, and been sanctioned by the strongly-expressed approval of brother poets in America as well as in England. They have been floating about for many years past; it was the author's duty to gather them into a graceful volume: he has done so, and it will take its rightful place among collections of fugitive pieces, the best of the century.‡ The poems are of great excellence as compositions—some of them, indeed, approach perfection of style, and there is not one of them that does not advocate and advance the cause of virtue. They comprise a vast variety of topics, for there are nearly a hundred; those that lead, and which certainly please us most, are the songs of infancy; they are the outpourings of a tender and loving nature—happy utterings of the heart. Nor less so are those which the poet calls "Home Poems," of which the most touching and the most striking is "The Worn Wedding-ring." Mr. Bennett has added much to our store of true and healthful poetry, and we thank him for a most attractive and valuable work.

AS a preliminary step in learning the art of water-colour painting, the young student should endeavour to acquire the free handling of the brush and the management of light and shade, by the use of some simple and easily-worked colour, such as sepia, far preferable on every account to Indian ink. And he will scarcely find a better guide to such practice than a series of progressive examples by Mr. R. P. Leitch,* which begin with the most simple objects and end with a finished landscape. The style of these studies is very bold and effective; they are varied and judiciously chosen. A page of instructive remarks accompanies each plate.

THE southernmost point of Cornwall, locally known as the Lizard district, possesses an extensive field of interest to the antiquarian and archæologist, inasmuch as there are, so we learn from a book now before us,† no fewer than twelve churches within its area, most of them very ancient: they are evidence that however scantily populated the district may now be, comparatively, in times gone by it must have been far otherwise. It is a locality but little known to the artist, except to a few marine-painters, such as Stanfield, Messrs. Hook, Brett, Naish, all of whom, if we are not mistaken, have found valuable subjects for their pencils in the magnificent but dangerous rocks which form its coast. But from what we read in Mr. Cummings' descriptions, and see in the few photographs of scenery he introduces, the landscape-painter would meet there with pleasant materials for his sketchbook, especially in the vicinity of the ancient house and manor of Bochym, "that quaint old picturesque building, all corners and gables, embosomed in a bed of trees, and shrubs, and gardens."

But it is the ecclesiologist especially who will be most attracted by Mr. Cummings' volume, which, as its title indicates, refers to the two parishes of Cury and Gunwalloe, of which jointly he was vicar till he removed to Truro. The churches of these villages, as well as some others, are fully described; the legends, traditions, the habits and customs of times past, fill their proper place in the book; and there are accounts of several shipwrecks, more or less fatal to human life, which one would naturally expect upon a coast so ironbound and exposed, without anything that, by any stretch of imagination, could be called a harbour of refuge. Mr. Cumming has collected together a mass of local information which he has put into a very readable shape.

DR. DRESSER is producing a work,‡ of which several parts have already been published, that promises to be of great service to manufacturers of various kinds, and also to every one engaged in the decorative Arts. It is a series of large chromolithographs of original designs, more or less calculated for every branch of ornamentation, with descriptive text. Dr. Dresser has some peculiar notions on the subject that engages both his pen and poncil, and here and there we meet with one that certainly looks a little more than novel in our eyes; but its author is a very able designer, and has long given much close and conscientious study to an art with which his name is well and widely known. Among these plates there is room for any ornamentist to select what is both good in itself and very far from commonplace.

* "Durability in Art." By W. Noy Wilkins, Author of "Letters on Connoisseurship," "Art-impressions of Dresden," &c. &c. Published by Chapman and Hall.
† "The Scripture Atlas, to Illustrate the Old and New Testaments. With Physical Maps of Egypt, Sinai, and Palestine; Plains of Ancient and Modern Jerusalem, &c. &c." Published by W. & A. K. Johnston, Edinburgh and London.
‡ "Baby May, Home Poems, and Ballads." By W. C. Bennett. Published by Henry S. King & Co.

* "A Course of Sepia Painting." With Twenty-four Plates, from Designs by R. P. Leitch. Published by Cassell, Petter, and Galpin.
† "The Churches and Antiquities of Cury and Gunwalloe, in the Lizard District, including Local Traditions." By Alfred Hayman Cummings, F.R. Hist. Soc., &c. &c., Vicar of St. Paul's, Truro. Published by E. Marlborough & Co.
‡ "Studies in Design for House Decorators, Designers, and Manufacturers." By Christopher Dresser, Ph.D., F.L.S., &c. Published by Cassell, Petter, and Galpin.

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STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

LANDSEER'S pictures of animals may be divided into several classes. There is, for instance, the realistic class; by which is meant the dog, or whatever other animal is represented, as it is ordinarily seen, and without any occupation, so to speak; but within this class may also be placed the dog in action according to his training; that is, in the sporting-field: of this compound class, comprised of natural and educational endowments, the examples are too numerous to require pointing out. Another class is the pathetic, and it shows, as is most desirable it should, only a list of very limited dimensions; but conspicuously in it stand 'The Random Shot,' a subject far too painful, one would suppose, to please any spectator with the least feeling of humanity; 'The Otter Hunt,' where the miserable animal is seen writhing in its agony on a spear uplifted by a huntsman; and 'The Shepherd's Chief Mourner,' in the Sheepshanks Collection, than which a more deeply-affecting and poetic monody was never painted on canvas, though the "mourner" is only a dog; but his heart is with his dead master in the rough coffin whereon the living creature rests his head. A third class of Landseer's subjects is the humorous; and it is a large one comparatively, for in it must be included many pictures which have, as it were, a droll, as well as a sedate, side; such are 'Jack in Office,' 'There's no place like home,' 'Alexander and Diogenes,' 'Laying down the Law;' but among the decidedly humorous will be placed



The Cat's Paw (1824).—*Lent by Frederick A. Milbank, Esq., M.P.*

'Comical Dogs,' 'The Monkey who had seen the World,' and 'The Cat's Paw;' of this last the original idea is engraved here. The picture painted from it was exhibited at the British Institution in 1824, when the artist was about twenty-two years of age; it was then sold for £100, and was subsequently bought for £120 by the Earl of Essex, in whose possession it is at the present time. The popularity of the subject has caused it to be engraved twice; first as a small book-plate, by the late Robert Graves, in 1830, which was published in the "Forget-me-not;" and secondly, on a comparatively large scale, by Mr. C. G. Lewis, for Messrs. Henry Graves & Co. We have remarked that the sketch here engraved — it realised

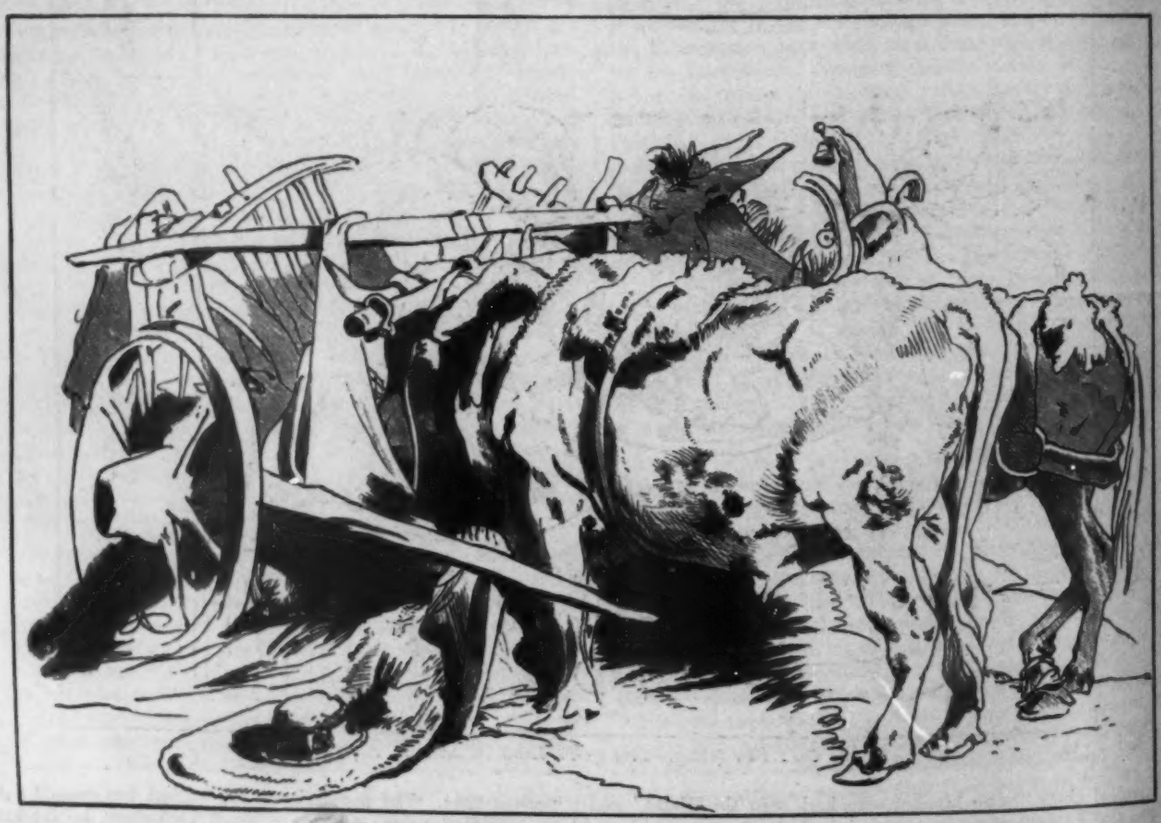
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85 guineas at the sale of the deceased artist's works—was the "original idea" only of the finished picture; for in reality it is little else. In the painting the monkey and its unfortunate prisoner the cat are almost identical with their representatives in the sketch, but there all verisimilitude ends. The kind of chafing-dish before us, in which the chestnuts are roasting, is



A Highland Bothie (1840).—*Lent by H. G. Reid, Esq., Middlesbrough.*

transformed into a well-made oven, somewhat similar to those used by laundresses for heating their irons; and behind it is a table whereon is a large basket containing some cloths, from among which peer out two or three kittens, attracted by the cries of their mother; one of them seems to be making its way out of the basket, as if it would attempt to rescue the victim from



Resting (1840).—*Lent by Messrs. Agnew, Waterloo Place.*

the arms of its tormentor, which is so ingeniously employing the paws of the cat instead of its own to "handle" the hot chestnuts. In the sketch is the head of a dog, evidently enjoying what, if it could speak, it would call "the fun of the thing." Both the drawing, in pen and ink, and the painting are irresistibly droll.

'The Highland Bothie' is a sketch executed in sepia and

colours, and was most probably painted on the spot by Landseer when, in some one of his Scottish wanderings, he met with the cottage, and, impressed with its rude picturesqueness, transferred a representation of it to his portfolio. Those who are well acquainted with these somewhat primitive specimens of the domestic architecture of our fellow-countrymen in Scotland and Ireland—they are in reality little better than huts—can testify to the truth of the example here given: the rudeness of their construction is shown by the manner in which the beams and rafters are placed; evidently architects were not invited to send in competitive designs for the building, which has a kind of Robinson Crusoeish look about it: the "supports" and cross-



The Dustman's Dog (1816).—*Lent by George Gurney, Esq., Camden Lodge, East Dulwich.*

beams appear to be put anyhow and anywhere. The furniture of the bothie—so much at least as one can decipher such hieroplyphical representations—is as rude as the place which holds it: on the right is a cask supporting some planks that serve as a table, for a bottle and glass are just visible upon it; on the opposite side is a large chest; in front of it a woman is nursing a child, and there are indications of another female close by her. In advance of the cask is an odd-looking object perfectly indefinable; it has the head of a man wearing a Scotch cap over a mass of black hair, and there is the outline of his arm with a long stick in his hand: it might have been intended for anything but a human figure; but as we see it we can only



Study of Rams' Heads (1845).—*Lent by his Grace the Duke of Westminster.*

interpret it thus. On one of the cross-beams a couple of fowls have perched themselves.

'Resting' is another of the sketches, of which some have been given in earlier pages, made by Landseer when at Geneva, and most picturesque and effective all of them are.

We have outlived the days when the dustman proclaimed his presence in the streets of the metropolis by the ringing of a bell, but when Landseer made his sketch—it is in pencil, and was drawn at the age of fourteen—the man was never without such a musical accompaniment; it was, as it were, the badge

of his occupation, and in this pictorial study we have his dog, lying on an old mat, keeping watch and ward over the bell, while his master is, in all probability, busy emptying the dustbin of some dwelling-house. Underneath the drawing the boy-artist has appended the title of the subject in a handwriting still unformed, thereby testifying to his youthfulness.

The next engraving, 'Ram's' Heads,' is from a most masterly sketch, in black chalk heightened with white; one of those



Head of a Cart-horse (1815).—*Lent by George Gurney, Esq., Camden Lodge, East Dulwich.*

courteously placed at our disposal by the Duke of Westminster. The 'Head of a Cart-horse' is a very early drawing in pencil, executed with considerable spirit and freedom of touch.

In 1844 Landseer exhibited at the Academy his fine picture of fighting stags entitled 'The Combat;' for the heads of the animals he made the crayon study here engraved, which was sold



The Combat (1844).—*Lent by his Grace the Duke of Westminster.*

with the other contents of his studio, and realised 160 guineas. Interlocked by their horns, the combatants struggle so desperately for victory that the issue seems as if it must be death to one or the other, if not to both. There exists another and larger sketch of this subject, in black chalk only; it is in the possession of Mr. Frederick Piercy, to whom we are indebted for Landseer's sketch of 'The Whisky Still,' engraved on an earlier page of this series of papers.

J. D.

ETHICS OF TASTE.

THE DUTY OF BEING BEAUTIFUL.

THE guide to the beautiful is undoubtedly taste. But what is taste? The popular understanding of it seems to be an intuitive desire for one thing more than another as the expression of the innate ideal or longings of every man for whatever is superior to his immediate possessions, mental or material, without any strictly-defined accountability as regards the choice. In selecting that which most gratifies the æsthetic desires it is held to be logically sufficient to curtly say, "It is my taste," as if each person had a special, spontaneous sense that infallibly guides him aright in his likes and dislikes; in fact a court of appeal whose untutored decisions were no more to be questioned than the nose on his face is to be denied. The common notion of taste, negativing or ignoring trained perception and judgment, takes the passive form of an effect rather than a cause of the mental phenomenon involved. And this current idea is not without reason, only it assumes overmuch that taste is a primary decisive operation of mind, born Minerva-like with full-fledged faculties, instead of being the slowly-matured fruit of lifelong knowledge and experience. Although fine taste involves much preliminary study and discipline of the senses, still its manifestations seem instinctive. The action in a highly-cultivated mind is like the emission of fragrance by the flower in obedience to a subtle chemistry whose delicate machinery is hidden from view. Who can trace, except by closest study, the anatomical life of the plant, from its earth-cradle through its complicated processes of being, until it blooms into the perfect structure that gladdens our life with its exquisite but intangible demonstrations of its vital presence? Thus it is with taste, which must not be regarded as a crude instinct, but rather as a mental germ subjected to the chemical transformations of an intellect that reduces its varied aliments into an orderly and beautiful homogeneity.

Taste has a double office. It skilfully disguises inherent evils and imperfections of character and organisation, and brings to light the timid virtues and fundamental traits of goodness and culture, which, without its unspoken language, might never be known. Most potent in showing man according to his real nature, disclosing his subtlest dispositions whether in a state of barbarism or highest cultivation, it is also capable, when so ordered, of bounteously disguising defects and banishing asperities, public and private. But, as a general rule, whatever one most inclines to, his taste is zealously disposed to exhibit. Indeed taste operates as a psychological barometer whereby to measure the actual ethical condition of a human being, to prognosticate his destiny, and to mark the degree of his spiritual growth, or his progress in the opposite direction. It distinctly draws the line between the profitable and unprofitable life. As light reveals the beauty or the flaws of a gem just as its rays fall on its soundness or unsoundness, so taste reveals the quality of the human soul, to which it serves as a materialised conscience, indicating unmistakably, although often unconsciously to the possessor, the exact condition of its belief in, and cravings for, things perishable or immortal; precisely as an object, even if hidden, is betrayed by its odour.

Perhaps there is no one who does not resent the idea of not having taste. As a rudimentary force on a par with the fleshly appetites, quite as often harmful as beneficial, in some sort or other it is a universal claim. But to obtain a right to be considered, it must be subjected to thorough cultivation. A tendency towards the artistic beautiful may be transmitted by blood either in individuals or races, as the opposite is found among those who have been taught to condemn art for ascetic reasons. Still there is no complete æsthetic enjoyment without a sound knowledge of the laws and nature of taste, as well as the innate feeling for beauty. Consummate taste is felt rather than seen in the atmosphere of a place or person. For although visually manifested in the choice and disposition of things, each lovely by itself, yet it is more specially by their harmony in the whole that they most agreeably affect the mind. Every separate object has its distinctive feature and gift, not one of which might be missed without some break in the chain of fascination; but it is chiefly the perfect adjustment of all into a beautiful unity that endows it with a prophecy of the divine mind, and reveals to our senses a presence which ever lifts the soul heavenward in search of its final home. Every spiritualised accent of art thus detected by taste stirs human yearnings for the ideal world to their inmost depths, and so helps to counteract the material pressure of life.

The more profound the æsthetic consciousness, the intenser the delight in this beautiful administration to its desires; a delight threefold based: first, on the sensuous absorption of the proffered harmonies; and secondly, the intellectual appreciation of the causes that produce them; and thirdly, the full spiritual apprehension of their suggestiveness, heightened by the recognition of their complete obedience to that order which is heaven's first great law. Ending thus in perfect repose of mind and body, perfect taste begets the divine beauty that bestows on mortals a portion of the happiness that passeth explanation.

Strictly construed, false taste is no taste; for it is as verbally inexact to say false taste as false virtue. No taste, therefore, is the negation of the above conditions, and consequent disorder, obtuseness of the senses and spirit, and prevailing barrenness or materiality of being; causing a chaotic, sensual, ascetic and soul-deadening element, leading its victims into moral fogs and quagmires, befouling or narrowing the mind, and destroying faith and repose in the ideal not made with the hands or whatever is not seen through the outward eyes and analysed, weighed and subjected to the nomenclature of science. The choice between two paths, the one leading to true beauty and the other contrariwise, is the measure of the difference between well-regulated, seemly, lives hopefully reaching forth towards a divine ideal, and a mob of egoists selfishly striving to appease their carnal appetites and low ambitions in any form that individual covetousness inspires, breeding distempers in the body politic and civic, without hold on other ideal than that bred of the ignorance and unspirituality of their own minds; the former yielding the fragrance of a well-directed and balanced life, the latter the foulness of one ill-directed and ill-poised. In fine, taste implies the duty of being beautiful in all things. How we are to find out its laws and obey them is quite as important a problem to solve, whether as individuals or peoples, as to learn the ways of becoming rich and strong. What may be done in this direction is something expressly requiring hearing and reflecting upon in an age which seems to be running amuck against all the finer conceptions of the beautiful in its iconoclastic devotion to material science.

Beauty, whether of mind or person, is less a capricious gift of nature than the result of intelligent action on the part of man himself, which by slow or quick processes, evolves in matter the ideal he seeks. In the same way that he varies or changes, and indeed creates distinct types of animals, fruits, and vegetables, with special qualities, so he can equally command the resources of nature in developing the human race in any chosen direction. Not to recall the Spartan and Athenian varieties of the Greek type of humanity, history is full of examples of particular forms generated out of the human will for definite purposes, as the Roman gladiator, or more passively accepted as it were by selection of climate and other external local forces. But many generations persistently imbued with certain ideas consistently transmitted into materialised action are required to effect radical alterations in the human form, whilst in minor points outside of the physical organisation, a single life suffices to alter an object

or a habit, for better or worse, as man's will transitorily determines. The ruling taste is a weathercock that shows the direction of the æsthetic breezes of any civilisation. As we elect, we can be untidy, ungracious, and coarse in our ways, and become so habituated to them as to be unconscious of their ugliness, and insensible to their injuriousness; or we can be orderly, graceful, elegant—in fine, tasteful, and consequently sensitive to whatever offends these qualities.

Where a choice lies between these extremes, no one should hesitate on which side to exert his influence both for personal enjoyment and public weal. It is the duty of everyone to be beautiful, and to beautify the world to the best of his ability. Each neglect of this law is petty treason to human happiness. We have accustomed ourselves to look on beauty as a fickle bestowment of nature, to be used capriciously as ignorance or vanity prompts. Hence its general influence on character has been so baneful as to suggest the thought that it is a fatal gift. For, if personal, it is apt to be viewed as some occult patent of superiority to distinguish the possessor from the common herd; or if in fortune's chattels, equally a special privilege separating the owner from ordinary humanity.

But beauty carries with it as marked responsibilities as advantages. If it be a blood-legacy from ancestors who won from nature by self-conquests and noble training the right to beautiful forms, it becomes a serious charge on the inheritor to transmit to his progeny an unsullied spirit and uncontaminated physique, capable of rising to even a higher condition. Each generation has the power to diminish or widen the scope of good and evil in humanity, and consequently of achieving more beautiful types of manhood and womanhood, or of correspondingly degrading both. The ways and means of this mixed psychological and physical process are too subtile to be treated in a brief essay, for they underlie the united experiences of the entire human species since it first stood erect on our planet. But with all its varied fortunes the evolution of superior forms as a whole seems to be steadily going on.

Leaving aside this slow process, the question which comes most practically home to our brief lives, is how we may best interpenetrate them with that spirit of beauty which every healthy brain as instinctively craves as its body does daily food. Great wants so impress themselves on the general mind as to give birth to associations, or to impel governments to supply them. Of this nature are our parks, museums, music-halls, rural cemeteries, and whatever promotes public culture and refinement. Beauty is the vital principle of all of them. Their influences, however, reach only the rarer moments of our lives. We must create opportunities to get at the best in them. The vast majority of men never can. But there are fundamental elements of beauty within the reach of everyone, both to enjoy and increase, and which educate all for its higher appreciations; elements which the commonest man can incorporate into his own being, refining and making it wholesome, and as I believe, handsome, if the animating principle be the right one. He must, however, love beauty for the sake of beauty, as being the most benevolent as well as gracious expression of a divine idea of making the earth enjoyable by man.

Whenever the material world, whether of God's creation or man's fabrication, begins to undergo those chemical transmutations we call death and decay, in certain stages begetting offensiveness to our senses, nature, forced by an imperative æsthetic instinct, begins likewise to hide them from sight and to purify, the while mantling her operations with a screen of supersensuous delicacy and romance of varied form and colour, and poetical aspect, whose peculiar beauty we term the picturesque. Emphatically we find picturesqueness in ruins, tatters, hovels, the lights and shadows of crime itself, in fact in every shifting phase of nature and humanity, which is not in process of active construction but is undergoing passive destruction. Picturesqueness is the sovereign balm of beauty, which, whenever all else is gone, still lingers awhile to console us for our losses, gratify our senses, and remind us of a new life to come. It is the loving charity of time that bridges the gulf between matter and spirit. Let alone, nature abundantly yields it, and we cannot do better for ourselves than to foster her charming inclination. However magnificent our new-made architecture, nature with her quiet touch slowly mellows its tints, enhances its suggestiveness, and brings its entire being more into harmony with man's spiritual temperament. In its earliest uprising the bell-tower of Giotto shone in the warm sunlight with a radiance of precious stones and eloquence of cunning sculpture Apocalyptic in splendour, but time with its picturesque brush has added new charm even to this specimen of the finest of the Arts. And this super-æsthetic adornment all men may secure for their work, be it cathedral or cottage, by leaving to nature to test its soundness, and to quietly evince her satisfaction in her own fascinating endorsements. Instead of lending a helping hand to nature, we oftener neglect her lessons, or turn her happy hints into uncouth devices. As the climax of beauty we build cities in rectangular blocks of monotonous architectural ugliness of aspect, with numbers for names of streets of bewildering sameness of outlook, and houses bright with paint and polish, bristling with conveniences which fatal experience now proves to us are so many trapdoors of insidious diseases and discomforts, mostly as flimsy as eggshells; very luxurious in senseless upholstery and fantastic appointments, but bungling opportunities and materials into frightful perversions of taste, which must inevitably set our children's teeth on edge, if some fortunate conflagration does not meantime sweep them from the face of the earth. The majority of the "homes" of England and America, morally and in the material sense of comfort, may be superior to all others, but their æsthetic poverty is equally unmistakable.

Picturesqueness abounds in old countries and is rare in new, because it is chiefly a commingling of man's art with nature's, under conditions necessarily uncommon in the latter, where mankind is ever inclined to resent or destroy it, because of its apparent antagonism to their better loved utilitarianisms and stronger appetites for a material well-being, with its turmoil of industrial rivalries and aims. All honour to industry, even of business; but not all the honour. Give beauty a hearing also. Nothing more forcibly strikes a European eye on first landing in America than the frantic look of the business-streets, with their costly, incongruous, ill-combining store-fronts, eruptive with extravagant mammoth-signs, howling the vendors' wares in every pitch of discordant competition, often stretching across whole streets, and intercepting the serene blues of the heavens, each struggling to make its particular advertisement seen the farthest, and cover the most space; all reminding one of a mob of tipsy sons of Erin at a shillalah-exercising fair, each striking his hardest and yelling his shrillest, in utter unconsciousness that the world is not as much interested as he in his diabolical uproar. However pretentious and sometimes elegant the architecture may be, it is in the main confused, or eclipsed by these unsympathetic signs; not unfrequently it serves merely as a costly background advertisement to them, supplementing their ill-timed claims on the attention of the passer-by. The confusion which reigns without is continued within the stores and at shop windows. Merchandise of all descriptions is shown in heterogeneous confusion and senseless disorder, absolutely repellent to eyes accustomed to the æsthetic taste displayed in Europe in the exhibition of similar objects on sale. The "Via Tornobuoni" of Florence is a noticeable example of an harmonious combination of varied and beautiful architecture with the needs of business, from one end to the other; and the world over, there cannot be found better-advertised wares than in the beautifully arranged windows, admirably subdued to the general features of the buildings and the scarely noticeable signs, yet which will not be overlooked, inserted as they are in a delicate decorative manner into the architecture itself, forming part and parcel of it and completing its unity. The palaces Ferroni and Corsi, majestic in their mediæval and renaissant forms, are models of this æsthetic fitness and purpose. As soon as Anglo-Saxon merchants comprehend that, next to integrity, artistic skill in the building of their business-palaces and disposition of their merchandise, is the very best advertisement possible, one distasteful feature of their streets will disappear; while some of the elementary elements of taste, viz.

harmony, repose, order, symmetry, and the right proportions and general fitness and balance of things in form and colour in view of universal beauty, will, by the force of sympathy, enter their own souls and thus raise the scale of civilisation on to a higher and more attractive platform than now exists. Even some birds are more discriminating than man in their taste. The bower-birds of Australia decorate their homes in many beautiful ways with bright flowers, shells, and graceful vines and leaves, renewing and rearranging them often, to their very evident enjoyment and satisfaction. A Tuscan peasant, or house-builder, in his labours strives so to place objects as "to satisfy the eye" (*contentare l'occhio*, to use his own pertinent expression), and often gives unassailable critical reasons for his choice, gathered not from books but observation of nature, as do the Japanese with an even keener æsthetic sense. By cultivating the supreme sense of beauty in the right spirit every man can in one way or other enlarge its domain, refine humanity, and become one of those whom Mazzini calls the "sublime priests" of our race; the prophets of that spiritual caste that teaches men how to grasp after the infinite in making the finite as lovely as possible.

J. JACKSON JARVES.

Florence.

RECENT ACQUISITIONS IN THE SOUTH KENSINGTON MUSEUM, 1874-75.

ONE of the most interesting and valuable features of the South Kensington Museum is its progressiveness, and the fact that the progress is not concealed by a long and tedious preparation for the exhibition of the objects acquired; but practically it may be said, that they are bought one day and exhibited, if in proper condition, the next day; sometimes they are secured for the nation and exhibited to the public long before they become public property. This was the case with the Webb collection which was first exhibited on loan in 1867—the final result of years of opportunity and experience on the part of its proprietor, who, on retiring from an honourable career, wisely offered his collection to the nation on terms which it would have been the height of folly to neglect. Another and smaller but very interesting collection, originally lent to the Museum by Mr. Joseph Bond, has also been secured during the past two years.

This method of adding to the treasures of the National Museum of Industrial Art, for such is the true character now of South Kensington, is not at all a sensational one. The public is not struck by the statement that some hundreds or perhaps thousands of pounds have been given for a single object, but the advantage lies in the fact that the growth of the collection is sure, if apparently imperceptible; and that the various divisions are cared for according to their wants and the opportunities which present themselves for supplying these wants; thus filling up and completing the chain of Industrial Art, link by link, in a continuous and systematic manner. In recent purchases there has been a very marked filling-up of gaps in sections of the Museum which were, and in some respects still are, weak.

The general collection of gold and silver plate was good, but it was weak in a national direction, and English plate was not well represented. This has been partially remedied.

The principal purchase of ecclesiastical plate is a monstrance, Spanish, of the date of the seventeenth century. It is of silver-gilt *repoussé* and chased-work; a grand piece, from three to four feet in height. The larger details are boldly treated, no labour being thrown away, while the smaller effects are chased with great care and skill. It is surmounted with a jewelled crown and cross, flanked by bishops as guardians. Two angels support the sides of the body, which is decorated with scenes from Jewish history. Cherubs adorn the stem; and the foot, very boldly designed and treated, is decorated with shields, in which are represented the Transfiguration, the Evangelists, and Doctors of the Church.

The purchase of the final instalment of the Webb collection added several very important examples to the gold and silver work. The principal object being a goblet, silver-gilt, of the sixteenth century, German work. An ingenious and very effective piece of construction, representing a German fortress on the pinnacle of a rock, with winding ascent, turrets, and outpost towers. The details are wrought out with great skill and care, giving all the minutiæ of the construction and architectural features of a Rhineland castle.

A chalice from the Bond collection is another addition to the ecclesiastical section. This is silver-gilt, Gothic in design, with a plain bowl, supported on a trefoil ornamented husk, with a central boss in the stem, the details of which are admirable lessons in the treatment of Gothic foliation in metal. The chalice has an eight-lobed foot, on which two shields of arms are engraved, having the names of "Mytvelt" and "Weyborch." The foot has a band of open quatrefoils, with foliations at the angles. A pair of silver-gilt beakers are, like the chalice just mentioned, suggestive of Gothic treatment in the details, the forms of the vessels being quaint and good.

Two admirable tazzi, also German, one of the sixteenth and the other of the seventeenth century, were also acquired from the Bond collection. The first-named, which is Nuremberg work, has a bowl *repoussé* with figures representing the cardinal virtues, and decorative details of masks, strapwork, &c. It is decidedly Italian in its general design and treatment. The foot and stem, the latter being formed of demi-figures divided by masks, presents features of design which show how thoroughly these old goldsmiths understood their business, and the art-power they possessed over the material. The seventeenth century example, which is also probably Nuremberg, is an excellent specimen of purely German treatment, in which the influence of the school of Albert Dürer has been preserved in the subject of the bowl, which is Diana and Actæon. The stem and foot show a decidedly Italian influence in design and treatment, and are not unlike that of the sixteenth-century example.

As might be expected, the spoils of the Ashanti war presented some features of barbaric art, which it was desirable should be represented in a national collection. A selection of about a dozen representative pieces has been acquired as illustrations of the gold-work of the African interior. These are all in pure gold, and consist chiefly of badges, stated to have been used by the messengers of King Koffee. The ornamentation is primitive, and so far original that it may be taken as of native invention, and not as a great number of the Ashanti specimens of gold-work, mere copies of debased classic or modern European types. We saw a small bracket of a brass bedstead (?), copied in gold by the native workers amongst the objects exhibited for sale at Messrs. Garrard's. A pipe with a reed stem and mouthpiece, ornaments and bowl of pure gold, is a very characteristic and the most valuable specimen of the series acquired for the country.

In Furniture the most important addition is through a bequest of the late Mr. Alexander Barker, of Piccadilly, whose collection excited considerable interest at Messrs. Christie's when offered for sale last year. The bequest consists of the furniture of a boudoir, Venetian, of the early part of the eighteenth century, and is gorgeous in gold and colour. The suite contains a sofa of carved gilt wood, the head having as a centre a kneeling *amorino* with a crown, the corners being decorated with lions' heads; six chairs of carved and gilt wood with high backs, two low corner cupboards of gilt wood with scroll feet, the tops painted and gilt with a squirrel and strapwork. To these are added the carved and gilt cornices, and six curtains of Genoa velvet, the sofa and chairs being covered with the same material, which consists of a raised pile in green and red on a white satin ground. The whole being arranged and exhibited together in a

large glass-chamber, built for the purpose, produces an effect of richness and grandeur rather than of pure taste, from the fact that the objects are placed closer together than they would be in a room in which they are intended to be used. As illustrations of the high-class furniture and decoration of a period more noted for a love of display than of elegance, this gift is a notable one.

In contrast we may quote another acquisition from the Barker collection, by purchase at the sale. This is a table of satinwood, with an oval top, inlaid with the flight of Eneas from Troy, military trophies, &c., in coloured woods, having ormolu ornaments and mountings. It is the work of the celebrated David de Lunéville, the French artist in inlaid woodwork, of about 1780 to 1790. There is a tradition that this table was once the property of the unfortunate Princess de Lamballe, and that it was captured in a vessel at sea during the French war after the Great Revolution. Mr. Barker held that he had good evidence of these facts. Be that as it may, it is a wonderful example of the skill of the French artists in wood of the last century, and is appropriately placed in the boudoir known as having been constructed by Marie Antoinette for her favourite maid-of-honour.

As specimens of English furniture of about the same period (1790—95), is a pair of square pedestals of mahogany inlaid with coloured woods, with mountings of metal. They are very simple in form and the treatment of the decorations, but the effect is highly tasteful and pleasing, conveying admirable lessons in design. In the front of each is inserted a circular Wedgwood *plaque* of a dancing nymph, white on a black (basalt) ground. These *plaques* are of the best period of Wedgwood's productions.

The sale of the Barker Collection also afforded an opportunity, of which advantage appears to have been judiciously taken, to secure examples of Sèvres productions, of which the Museum previously had no representation. These consist of a very fine vase in Sèvres biscuit-porcelain, with figures in high relief, white on a light blue ground, in the manner of Wedgwood's blue and white jasper. The Art-details certainly lack the delicacy of Flaxman's best examples, and the ultra-naturalesque treatment of the vine in the hollow under the lip of the vase would be offensive but for the shadow of the outer curve. A *plaque* in the same style is very delicate in the treatment of the figures, representing the rape of Helen; the blue background is not in vitrified colour, but painted in tempera. Two pedestals in the same style are very notable specimens of design, modelling, and treatment, and are most successfully fired for such objects. In addition to these French imitations of Wedgwood, there are statuettes of Niderville biscuit-porcelain of great interest and beauty, as also some Sèvres statuettes in the same material after Falconet. The whole form a very complete representation of French Art in biscuit-porcelain of the end of the last century. In direct contrast with these works, and as illustrating a totally different phase of ceramic art, is a collection of English statuettes, groups, &c., in pottery, chiefly Staffordshire ware, acquired in 1874 from Mrs. Haliburton, who had devoted much time to collecting a very representative series, practically an exhaustive one; for undoubtedly the Museum now possesses a sufficiently complete illustration of a curious development of the national taste, such as it was "in the days when George the Third was king." At least, we trust that it will not be necessary to increase the collection, which is, although historically and technically interesting, neither beautiful nor suggestive.

The Indian arms and armour, forming an important section of the Taylor Collection, has been added to the Museum; illustrative of Oriental Art-industry, are among the collective acquisitions for 1875. A very suggestive and miscellaneous series of Japanese productions, ancient and modern, has also been added; but the most remarkable example of Japanese Art-workmanship is an Eagle, life-size, in hammered iron. This object may be considered, so far, as *the* acquisition of this year, not only for its rarity, but as an illustration of the marvellous skill of the artist, Miyôchin Munéharu, who lived in the sixteenth century, and of whom a Japanese cyclopædia says, "Under heaven there never was a smith the equal of Miyôchin Munéharu." The manner in which this bird is constructed, practically feather by feather, so far as external appearance shows,—the perfect accuracy in every detail, alike of the mass of the body-feathers and the open wings, which in themselves are marvels of constructive skill, all go to make it an example of Art and handicraft of a unique and almost perfect character in the material of which it is made. This, together with seven fine Japanese bronzes, was purchased from A. B. Mitford, Esq., who obtained them while in Japan as one of the secretaries of legation. The bronzes are as fine in their way as the eagle, and date back about 150 years. Three of them are by Sei-Min, two by Ts-un, one by To-un, and the seventh by an artificer of the Tokugawa family,—a fish with a movable head—a wonderful example of form, texture, and perfect finish. The three artists abovenamed were contemporaries and rivals in the production of bronzes of a high class, and the skill shown by each is something which, with all our European progress in the Industrial Arts, it is difficult to understand.

A very remarkable and highly suggestive collection of Persian objects has been acquired during the last year; but, as we understand it is only a "foreshadowing of better things to come," we think it advisable to defer any detailed notice of these objects until the illustrations of Persian Art are completed, in accordance with the arrangements of the authorities of the Museum.

THE RIVEN SHIELD.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

P. R. Morris, Painter. W. Greatbach, Engraver.

THIS engraving is from a picture by an artist some of whose works have had similar recognition in our pages. It represents a presumed incident in a love-story, probably originating in the lines attached to the title, in the catalogue of the Royal Academy for 1866, when the picture was exhibited there:—

> "She loved me for the dangers I had passed,
> And I loved her that she did pity them."—*Othello*.

It is scarcely possible that Mr. Morris could have intended the composition as an illustration of a scene between the Moor and Desdemona, for there is nothing in the least suggestive of Venice apparent anywhere: a terraced garden like this, with trees of forest-growth rising from undulating ground, on the summit of which one has a glimpse of the upper storey of a noble mansion, is what neither Brabantio, nor even the Duke himself, could command within the circumference of the city and its immediate surroundings. We can only consider the picture as working out the same idea as that related by Othello, yet in another direction. A knight has set up his battered shield before his affianced lady, and explains to her where and how the "wounds and bruises" on it occurred; while she, holding his hand, listens very thoughtfully to the narrative, and "loves him for the dangers *he* had passed." His pennon, giving some evidence, by sundry rents, of having encountered the battle and the breeze, he has brought to her for repairs.

The materials of the composition are abundantly rich and luxurious, recalling, as a whole, the magnificence of Florence in her grandest days; the picture is poetic in conception, coloured with a brilliancy taught by the works of the old Venetian painters, and most pleasing in feeling and expression. 'The Riven Shield,' though a comparatively early picture of the artist's, is one of very considerable merit in its varied qualities.



W. GREATBACH. SCULPT

P. R. MORRIS. PINXT

THE RIVEN SHIELD.

FROM THE PICTURE IN THE POSSESSION OF G. W. SHIRREFF. ESQ. NETLEY CASTLE.

LONDON VIRTUE & Cº

BRITISH
200c75
MUSEUM

TRADITIONS OF CHRISTIAN ART.*

BY THE REV. EDWARD L. CUTTS, B.A.

CHAPTER III.

BYZANTINE IVORIES.

THERE is a gap of two centuries—viz. from the sixth to the eighth—in our series of illustrations of the Adoration of the Magi, before we come to the next example. Hitherto all of them have been of the classical age of Art: now we pass, without transition examples, into the Byzantine style of Art. It will be seen at once, by a glance at the engravings in this paper, and a comparison of them with the illustrations of the previous papers, that the Byzantine style differs notably from the Classical. In some respects it is inferior, but in other, and very important, respects we recognise in it a superior spirit. It is inferior in naturalness and grace, for it is stiff and cramped. It is inferior in its anatomical knowledge, and its power of giving characteristic expression; it will be seen by the examples given here that its human forms are disproportionately long, and its faces have a haggard expression. All this is due to the decay of technical skill in the artist. But there is a new spirit making itself felt through all this artistic awkwardness; there is a dignity thrown into the expression of the figures, and a religious tone of feeling, which are new in Art. We recognise at once that the Classical Art, even while engaged on Christian subjects, was pagan, and that the Byzantine Art is Christian. Another characteristic of the latter is its love of magnificent accessories, in contrast with the simplicity of Classical Art. No doubt this is due to the influence of the gorgeous Eastern spirit upon the Western mind, when the two were brought into contact at Constantinople.

The example (Fig. 1) which stands next in chronological order in our series will very probably, at first sight, perplex our readers. Unlike as it is to an example of Byzantine Art, or of any school of Art whatsoever, it is nevertheless an example of a certain phase of Byzantine Art which ought to be illustrated in such a sketch of Art-traditions as this. Rude as it is, there are passages in the design which make it one of value in our series. And lastly, it is of special interest to us Englishmen, for it is of English workmanship, and the earliest English example of our subject.

Mr. Franks, of the British Museum, was fortunate enough to find in the hands of a dealer in curiosities in Paris, and to secure for the Museum, a casket of walrus-ivory of the eighth century, covered with carvings on its sides and lid, and with a Runic inscription running round it; he describes it as "made in Old Northumbria by English hands for English people."

The front of the casket is sculptured in two compartments; one represents the beheading of John the Baptist; the other represents the Adoration of the Magi, and is identified beyond question by an inscription in Runic characters in the upper left hand corner, MAGI. Our woodcut is a representation of this compartment. It is certainly very rude in design, and needs description. It intends to represent the Virgin seated under a canopy on the right, with the Holy Child in her lap. The first Magus kneels and offers a cup; the second and third stand waiting their turn to pay their worship; and their offerings are of different shapes.

This design offers an example of what has been said in the introduction of this series of the degradation of Art at certain periods. Our early British coinage affords us a curious illustrative example of the result of successive copying by unintelligent workmen. British princes, after Cæsar's conquest had brought them into contact with the civilisation of the Continent, began at once to adopt it, and among other things began to coin money. One of the later British coins would offer to the spectator an obverse and reverse covered with marks apparently utterly unmeaning. By arranging a number of the coins in chronological order, it becomes apparent that the British moneyer had taken for his model a Gallic coin, which itself was copied from a Greek coin of Philip, with a laureated bust on the obverse, and a chariot on the reverse. The Briton made a bad copy of it, but one in which the head on the one side and the chariot on the other, though badly drawn, could be easily recognised. Another moneyer copied from this copy, and the design became barely intelligible; and a third copy looks as if the artist (?) had not understood what his model was intended to represent, and had made a certain number of lines almost at random. So in the Irish and Saxon MSS. of a certain period the illustrations, though doubtless originally derived from Byzantine designs, show the most childish inability to draw the human figure—at the same time that the mere ornamentation of the MSS. is a perfect marvel of ingenuity and mechanical skill in the handling of the pen. We have no doubt that this rude carving, whose very intention is not deciphered without some knowledge of the subject, was originally derived from some Byzantine design of no inconsiderable merit.

For another point of special interest in this work of an unskilful Northumbrian artist is, that it gives us a new rendering



Fig. 1.—English Ivory: Eighth Century.

of the subject. We suppose that our countryman was not himself skilful enough to have introduced the new features which we see in his design, and we conclude that he had the design of some Byzantine artist before him, from which he unskilfully copied. But this rude copy is the first representative of a lost original which had introduced two new features into the traditional representation of the Adoration of the Magi. First, the artist has surrounded the Virgin and Child with an indication of architecture which shows that he intended either to place them under a canopy of honour, or to place them in front, or in the doorway, of a building. The second novelty is that he has made the first of the three Magi kneel to present his offering, whereas up to this time the tradition placed them all standing in line; and he has made their gifts different in shape.

The first of these innovations needs a little explanation. A glance through the remainder of the series of illustrations will show us that this architectural accessory frequently occurs in the subsequent treatment of the subject, and will help us to conclude what it is intended to represent. In the next picture (Fig. 2) it looks almost conclusively like a domed canopy. In another (Fig. 7), the Virgin is seated on a chair in front of a building. It is not until we come to the fifteenth century pictures that we make out quite certainly what was intended. There we constantly see the Virgin seated beneath, or in front

* Continued from page 172.

of, a building; generally the edifice is in ruins, and frequently there is a temporary shed erected against the walls of the building, and this is the shelter of the Virgin Mother and the Divine Child. A late version of the literary tradition, to be quoted hereafter in its proper place, will explain very precisely that the ruined building is the Inn of Bethlehem, and the shed is the stable. And so we are able to retrace our steps up the stream of the tradition, and to conclude that the architectural backgrounds of the illustrations in this paper, and the indications of a building given by the arch, or doorway, in this rude design before us, are intended to represent the Inn of Bethlehem, or the stable of the inn.



Fig. 2.—Rhenish Ivory Carving: Eleventh Century.

This inn is so important a feature of the tradition for the next seven centuries, that it is desirable to point out the interest which attaches to it. For the beginning of its history we must go so far back as to the return of David to Jerusalem after the defeat and death of Absolom. When the grateful king desired Barzillai, the wealthy Gileadite who had provisioned his camp, to return with him to Jerusalem, the aged chieftain declined, but sent his son in his place: "Behold thy servant Chimham, let him go over with my lord; and let my lord do to him whatsoever pleaseth him. And the king said, Chimham shall go with me, and whatsoever thou shalt say unto me, that will I do unto him." It appears that what David did was to give him land of his patrimonial possession at Bethlehem. Upon this land Chimham seems to have built a khan, or caravanserai, or inn; for by the time of the captivity "the inn of Chimham" near ("close by") Bethlehem had become the recognised point of departure for travellers to Egypt. There can be little doubt that this inn of Chimham was the one in which Joseph and Mary sought shelter when they, with many others, came to Bethlehem in obedience to the decree of Augustus for a census of the Jews, according to their families. The place of the Nativity was, in the second century, believed to have been a cave. Justin Martyr, writing about the middle of the second century, says that our Lord's birth took place "in a certain cave very close to the village." What we know of the place subsequently is that Hadrian planted a grove of Adonis here; that Constantine, about 350 A.D., sought out, and believed that he had ascertained, the place of the Nativity, and built over it a church, which still remains. Jerome lived in the religious house attached to Constantine's church of the nativity, and there elaborated the version of the Scriptures which is the great monument of his fame; and writing thence to the Lady Marcella at Rome, he describes the place: "With what words or what utterance," he says, "shall I describe the cave of the Saviour? Lo! in this small cleft of the earth the Founder of the heavens was born; here he was worshipped by the Magi." Chrysostom laments the obliteration of its natural features by Constantine, who had lined the cave with marbles, and covered the manger with silver. "Would that I could behold that manger in which the Lord lay. We Christians, in order to do honour to it, have taken away the clay and replaced it with silver; but to me that which was taken away was the more precious."

Another illustration (Fig. 7) is a good normal example of the Byzantine school. It is an ivory *plaque* of the ninth century, and of German workmanship, now in the collection of the South Kensington Museum (No. 2,243). The ivory is probably one side of a bookcover; it contains two subjects, the Adoration of the Magi above, and the Presentation below, surrounded and divided by a handsome foliated border; and is executed with considerable skill. It will be seen that the Virgin is seated in a chair on the left, holding the Child in her lap, and Joseph stands



Fig. 3.—Ivory Carving: Ninth Century.

behind: all the sacred persons are nimbed. They are placed on an elevation above the general ground level of the design. Behind is an architectural background, probably representing the city of Bethlehem. The Magi wear the conventional costume of trousers, tunic, cloak, and Phrygian bonnet; but in place of a simple tunic, there appear to be three garments, one over the other; first the ordinary tunic, over that a garment cut to an oval in front, and over that a shorter vest, with a row of buttons or ornaments down the front.* The Magi follow one another in the usual way, approaching in rapid motion, and with nearly the same attitude. They carry their gifts in circular salvers, their hands are covered with a fold of the cloak—the cloak being fastened by a circular *fibula* at the right shoulder. It seems to have been a fashion at this period, and for long after, to cover the hands when presenting anything to a superior. In another ivory at the South Kensington Museum (No. 2,336), of a secular subject of the eleventh century, is represented a personage in armour, seated, with a footstool—

* Compare it with the costume of the Magi in the mosaics in the previous paper (p. 172). It reminds us also of the way in which the armour and quilted garments were worn at one period of the fourteenth century, as shown in the monumental brass of Sir John d'Abernoun the younger, at Stoke D'Abernon, Surrey, and in others.

possibly a king; to him two soldiers are presenting gifts; they bend lowly before him, and present the gifts with hands covered, as above, by the sleeve of the tunic, or by a fold of the upper robe. In the middle ages monks* used to allow the long sleeves of their habit to fall over the hands as a gesture of reverence. Even yet a servant bringing a dish to table has his hands covered by a napkin.

What is more interesting in the design is, that this is the first time we find the Magi individualised. In the earlier representations they are all alike; they are simply "three wise men." Here it will be seen the first and the third are bearded, while the other is *imberbis*. About this time then, we assume, arose that development of the tradition which assigned a name and character to each of the three, making one an aged man with a grey beard, the second a middle-aged man, and the third a youth. There is another ivory carving of the same subject,



Fig. 4. *Frescoes from Caffarella: Eleventh Century.* *Fig. 5.*



of Carlovingian style, of the ninth century, in the South Kensington Museum.

The same collection contains three long narrow slips of ivory, each surrounded by a moulded border of classical character, of one of which we give an accurate representation in the accompanying woodcut (Fig. 3). It is divided into two subjects, that on the right we recognise at once as our subject of the Adoration of the Magi; and the simplicity with which it is drawn, and its exact adherence to the earliest type, would incline us to place it early in the series; but it is said by the best judges to be of the ninth century; it is probably a reproduction of some very early type of our subject. The artist might have had before him the picture scratched on the wall of the catacomb (engraved on p. 92, Fig. 3), when he sketched out his design on the slip of ivory before us. The other subject on the slip is one which calls for some remark. The central group clearly enough represents a Nativity; there is the Holy Child in its cradle beneath the shed, and there are the ox and ass of the tradition. On one side sits the Virgin, apparently on a mass of rock, and Joseph on the other side. But who are the three men on the left? One conjecture which suggests itself is, that they may be the shepherds seeing the apparition of the angel Gabriel, or watching the departure of the great multitude of the heavenly host; and then we should have the very natural collocation of the Adoration of the Shepherds and of the Magi. But the attitudes of the three men are so exactly those which in other designs we find given to the wise men seeing the star, that we have no hesitation in saying that this Apparition of the Star is the subject intended to be represented.

We may note here a few other representations of the same portion of the history. The treasury of the cathedral at Milan possesses an ivory bookcover, probably of the sixth century, in which one of the small subjects of the border represents the Magi seeing the star. Two of them are pointing up to it in spirited attitudes, very like those in the woodcut. The South Kensington Museum has a cast of this ivory, and it has been engraved by Mrs. Jameson in her "History of our Lord."



Fig. 6.—Illumination from Saxon MS.: Tenth Century.

D'Agincourt ("Painting," pl. xcv.) gives engravings of a series of frescoes from the church of St. Urbano, at Caffarella, near Rome, which, he says, were the work of a Greek school of artists settled at Rome in the eleventh century. In one of these frescoes we have the scene of the apparition of the star to the Magi.* The three Magi stand in various attitudes of wonder and joy, gazing up at the star (Fig. 4). They wear the tunic, cloak, and Phrygian bonnet, and carry staves. Their traditional names also are inscribed beside each, in a vertical row of thin well-formed capitals, CASPAR, MELCHIOR, BALDASSAR.

* See engraving of a group of Cistercian monks, in "Scenes and Characters of the Middle Ages," p. 17. Virtue & Co.

* In Bartholi's dissertation on a sarcophagus found near Ancona, already quoted, there is an engraving, without any reference to it in the text, of a sculpture of the Apparition of the star, which the author says is of still earlier date than the Ravenna sarcophagus, i.e. of at least early fourth-century date.

Another fresco of this series gives the Adoration (Fig. 5). The Virgin sits on the left, with the Child in her lap; Joseph stands behind her. These sacred persons have all the circular nimbus. The Magi are habited in tunic, cloak, and Phrygian bonnet, and each has his name inscribed beside him, as in the other fresco. Melchior, the first in order, kneels with bare head, and offers his gift, which is egg-shaped; Caspar and Baldassar stand, each holding the circular salver of the earliest pictures. The names are also inscribed beside the Magi in a rude sculpture over the door of St. Andrea at Pistoja, to which is assigned the date 1166. (D'Agincourt, "Sculpture," pl. xxvii.) Bede is said to have been the first to introduce them into the west.

This is the first time we have actually come upon the names ascribed to the Magi. If we may rely on the genuineness of an entry under the year 70 in the chronicle of Flavius Lucius Dexter, who wrote in the fourth century, and was a friend of St. Jerome's, the names were already known in the fourth century. It is not unlikely that the three bodies which Helena received from different countries as those of the Magi would have had names ascribed to them. What Dexter says A.C. 70 is: "In Arabia Felix civitate Sessaniæ Adrumentorum, martyrum sanctorum trium magorum, Gasparis Balthasaris et Melchioris, qui Christum adoraverunt." The names are not always applied consistently. Most commonly Melchior is the king who first



Fig. 7.—German Ivory Carving: Ninth Century.

offers, and is represented as an aged man, and offers the gold; Balthasar is the middle-aged man, and offers the myrrh; and Gaspar the beardless youth who brings frankincense.

To return to the Caffarella fresco. While everything else is so strictly according to the tradition, there is, however, one interesting novelty here which we shall find also, with modifications, in subsequent pictures. Instead of a star a half-length angel is introduced overhead (Fig. 5).* It is intended to indicate that the star was in fact an angelic messenger who took that shape, or that the dazzling glory of the angel appeared to the Magi like a star.

From very early times the nature of the Epiphany star was a subject of discussion. Chrysostom, in his Homily on Matthew ii. 1, 2, gives his opinion that it was not an ordinary star, and offers reasons which readily occur to any one considering the subject: the course of the star was ultimately from north to south, from Jerusalem to Bethlehem, this is contrary to that of the heavenly bodies, which is from east to west; it shone at mid-day; it appeared and vanished again; it was able to indicate—contrary to the idea of a true star's remoteness—so small a spot as the stable of Bethlehem. He concludes that "this star was not of the ordinary kind, or rather it was not a star at all, at least as it seems to me, but some invisible power transformed into the appearance of a star." The "History of the Three Kings," by Herman Crombach,† in the first book of the second volume, discusses at length some of the various theories which had been suggested, *e.g.* whether the star were the Holy Spirit, or an angel in the form of a star; if an angel, whether Gabriel or Michael; or whether Christ himself appeared to the Magi as a star. These various ideas are represented in Art. Mrs. Jameson, in her "Legends of the Madonna," p. 211, gives an engraving from a fresco by Taddeo



Fig. 8.—Saxon Ivory Carving: Eleventh Century.

Gaddi, in which the star is figured as a radiant child bearing a sceptre (or a cross). Benozzo Gozzoli, in a fresco in the Campo Santo of Pisa, represents angels in the sky together with the cross. In a painting by Garofalo (mentioned in Mrs. Jameson's "Legends of the Madonna") the star is attended by angels bearing the symbols of the Passion. Rubens, in one of his pictures of this subject, similarly places some of the substantial boys

* In a representation of the subject in a Greek MS. of the eleventh century, in the National Library at Munich (engraved in the Ch. Rohault de Fleury's "Evangile," pl. xxiv.) a half-length angel is introduced in the place of the star.

† Primitiæ Gentium. "Sive Historia et Encomium SS. Trium. Regum Majorum Evangelicorum." Auctore R. P. Hermand Crombach, e Societate Jesu. Cologne, 1654.

who represent his ideal of angels about the Epiphany star. In an Office of the Magi, of the fourteenth century, in the Vienna Library, the star is made to address the Magi:—

STAR. Carry to the Son of God the perfumes of Saba, gold, and myrrh.

In one of the miracle-plays hereinafter quoted the star is represented as an angel who addresses the Magi.

A MS. Menology (martyrology) of the Eastern church, in the Vatican,* of the end of the tenth or beginning of the eleventh century, gives us another illustration of the same school. The Virgin is seated at the mouth of a cave on the right of the picture, which represents the grotto-stable at Bethlehem. The Child sits in her lap, holding a small object in his left hand, like a short stick tapered at both ends:† his right hand is in the usual attitude of benediction. The three Magi approach on the left, the first in a very crouching attitude. They wear embroidered drawers, tunics, cloaks, and small square crowns. Their gifts are on circular salvers. Between the two groups is an angel, who, by his attitude and gesture, points out the Divine Infant, and introduces them into his presence.

It will be observed that this is the first time the Magi have appeared as kings. Hitherto they have been treated as Eastern personages, and habited in Eastern costume, of which the Phrygian bonnet was in all ancient Art one of the characteristics. But now, for the first time, the Phrygian bonnet is replaced by the crown. We conclude that it was about this period that such a development of the tradition arose, or came into general acceptance. Their visit had from very early times been universally recognised as a fulfilment of the prophecy, "The kings of Arabia and Saba shall bring gifts." Tertullian twice quotes the passage from the seventy-second Psalm, of which these words form part, as being fulfilled in the visit of the Magi; and Hilary, in the fourth century, actually styles them princes. But the evidence of the Art-representations enables us to say that it was not until about this period that the Magi of the East came to be looked upon as the Kings of Tarsis and the isles of Arabia and Saba; and the same evidence proves that after this period the idea was generally adopted, and has continued to be accepted to the present day. No doubt the literary legend was improved from time to time, in the same way that the artistic tradition was modified and developed occasionally by some creative genius. Chrysostom has recorded a tradition that the three Magi were converted by St. Thomas the apostle. And a still later development of the legend added that they were consecrated bishops, and carried the gospel to nations further east, and attained at length the honours of martyrdom; but no trace of their episcopal character has been preserved in Art.

The next example of our series (Fig. 6) is from an illuminated MS. of our own country, the Benedictional of St. Ethelwold. This precious MS. is a specimen of the highest style of Saxon Art of the tenth century. The ornamental borders which surround the pages are gorgeous with colours and gold, and the drawing is by the first English artist of the period, for it was executed by Godemann, in the "Scriptorium" of Hyde Abbey, near Winchester, which was famous at that period for its school of artists.

All the characteristic features of the former pictures are here reproduced: the Virgin is seated on the right, with the Holy Child in her lap; his hand is extended with the gesture which was used in solemn benediction, his left hand holds a book. The Virgin is placed here on the summit of a flight of steps, and beneath an arch. At first sight it might be thought she was placed on a throne under a canopy, but there are other architectural indications which lead to the conclusion that it was the artist's intention to represent the Virgin-mother as seated at the door of a building. The infant Jesus has a cruciform nimbus. Joseph is not included in the picture. The Magi come in from the left with the conventional rapid motion. They are habited in a costume which is not very different from the traditional costume of the Magi, but it is in truth the ordinary Saxon costume of the time, the wrinkled hose, the tunic, and short cloak fastened at the shoulder with a large circular brooch. They are crowned, showing that the tradition of the "three kings" was by this time accepted. The round, undecipherable presents of the catacomb picture have here taken more definite shape; and that shape needs a word of explanation. The foremost king is usually represented as offering gold, sometimes a casket, sometimes (as in Fig. 1) a cup full of coins. We conjecture that the objects here presented by the foremost king are gold bracelets, the common form which presents of value assumed in Saxon times. The other presents are no doubt vessels containing frankincense and myrrh. The exaggerated folds and the flutter of the draperies are characteristic of Saxon art. The Epiphany star is seen over the arch which encloses the Virgin and Child.

It remains to be noticed that the artist has retained the traditional grouping of the subject, though the size and shape of his canvas strongly desiderated a different composition. The page is of the shape and about the size of the sheet on which this is printed; it is surrounded by a broad border of gorgeous ornamental foliage. The natural mode of treatment would be to arrange the figures and accessories so as to fill the space within this border. But, on the contrary, the artist has persisted in the conventional arrangement which makes his subject extend right across the page, cutting into the border awkwardly on both sides, while it leaves a great blank space in the upper part of the page to be filled in with clouds.

The ivory carvings of the South Kensington collection again supply us with another of our series (Fig. 2), a *plaque* of walrus ivory of Rhenish Byzantine work of the eleventh century (No. 2,236). The ornamental border of the design resembles Carlovingian work; the style of the figures is unusually Classical. The Virgin is on the left of the design, seated under a dome; the Child is seated in her lap, stretching out his hand to accept the gift. The first king is in the half-kneeling position of which we have seen other examples; the others stand behind. The countenances are individualised; two are bearded, one is not. They wear the tunic and cloak fastened at the shoulder by a great ring-fibula; the star is seen above, on the architectural canopy.

Again we find our native Art supplying us with a valuable illustration, in the carving of a large bone *plaque* of the eleventh century, in the South Kensington collection (Fig. 8). The design presents some novelty of treatment, and is wrought out with most careful elaboration. The *plaque* is fourteen inches high by about five inches broad, and the design is adapted to these dimensions. The Virgin is seated under a canopy, with architectural enrichments and curtains, and holds a flower in her right hand. The Child is seated on her lap, in the attitude of blessing with his right hand, and holding a book in his left. The three kings are comparatively small figures, crowned, and bearing staves; they all stand in a group, holding covered cups; their habit is the Saxon habit of tunic and cloak, fastened at the shoulder by a ring-fibula; two are bearded, and the third is not. The first king presents his offering, not kneeling, but with an inclination of the body.

This is the first instance in our series of the mode of giving dignity to sacred figures by making them of superhuman size. With our realistic notions of Art, it seems puerile; but it was a true æsthetic instinct which made Homer represent the gods of grander height than mortals, and the sculptors carve colossal statues of the kings and gods, like that of Pharaoh at Thebes and of Minerva in her temple at Athens. And there is undeniably a certain dignity given to this Anglo-Saxon artist's work by the colossal dimensions of his principal personages; while value is given to the human figures by their careful elaboration.

(To be continued.)

* This MS. was published in three vols. by Cardinal Albani, Urbino, 1727. Baronius says that it was executed in A.D. 886 for the Emperor Basil, the Macedonian. The Abbe Rive, in his "Prospectus d'un ouvrage," &c., Paris, 1782, says this is an error, that the MS. was really written for Basil Porphyrogenitus, who reigned 976—1025. The picture above described is also engraved by D'Agincourt, "Painting," pl. xxxi., fig. 17.

† In the representations of our Lord in the sculptures of the sixth century sarcophagi, he frequently holds this object. The Consuls of contemporary date on their ivory diptychs also hold it. It is probably some symbol of authority.

M. JULES JACQUEMART'S COLLECTION OF SHOES IN THE MUSEUM OF COSTUME, PARIS.*

By MRS. BURY PALLISER.

WE continue our notice of M. Jacquemart's very curious collection of shoes, as exhibited lately in Paris. Under Louis XV., as we have seen, the splendid shoes of gold and silver tissue, enriched with jewels, and closed by buckles of gold, formed one of the most refined articles of dress. In 1792 these brilliant, chased, and decorated buckles were discarded from men's dress, and shoe-strings substituted. Yet the use of buckles was still rigorously kept up at court among the few faithful adherents who had resisted the tide of emigration. Louis XVI. could never tolerate the



Fig. 17.

change. When Roland, whom he had lately appointed his minister, presented himself at court with shoestrings instead of buckles, he held it as a personal insult; such shoes had never before presumed to cross the royal threshold. The master of the ceremonies was stupefied at having to present a minister in shoes. He stood speechless. All he could do was to point out the disgraceful *chaussure* to Dumouriez, and draw a long sigh. Dumouriez assumed an air of consternation. "Alas,



Fig. 18.

sir," he said, "all is now lost." The time of Louis XVI. is characterised by the delicacy of its tissues in pattern and colour; small stripes and spots, white, pink, and pale tints, the union of elegance with simplicity (Fig. 17).

But the Revolution arrives, and the ladies' slippers are trimmed with *ruches* of ribbons of the national tricolour. The scantily-clothed *merveilleuse* of 1796 wears a shoe (Fig. 18) of pink kid, embroidered with ornaments after the antique. The classic



Fig. 19.

mania of the school of David led the high ladies of society to adopt the Greek and Roman style of dress; their shoes were simple soles of leather, confined to the foot by ribbon sandals. In such Madame Tallien appeared at a ball, her toes decorated with rings of diamonds.

With the black satin shoe of the Empress Josephine, we close our notice of European shoes, and pass on to the East, beginning with the shoes of the Chinese women. Fig. 19 represents a shoe of natural form, Fig. 20 one for a distorted foot. We see in the collection of M. Jacquemart elegant satin shoes of natural form, embroidered with birds and flowers, in pink and yellow silk, found in the sleeping-room of the Empress in the Summer Palace at Pekin, which show, as in other works of the last century in the Exhibition, that among



Fig. 20.

the higher classes are to be found feet indifferently confined in such shoes, and feet in their natural form; hence, we may infer, that since the Mantchou conquest, the barbarous custom of distorting the feet is gradually dying out, and that mutilation will soon cease to be one of the privileges granted to rank and fortune in the Chinese Empire. But we should also remark that, in obedience to custom, which condemns ladies to



Fig. 21.

inactivity and seclusion, the shoes of natural form are fixed upon high conical soles, which render walking difficult.

The Chinese men wear black satin boots with white soles, which they exchange in summer for shoes plaited with the fibre of bamboo, or with thread, embroidered with flowers and butterflies; the soles of cork. The Mongolians, inhabitants of snowy



Fig. 22.

and icy mountains, protect themselves from the cold and from falls by strong boots, the soles armed with conical points of iron.

The Japanese military wear a kind of clog covered with movable metallic plaques adapted to the form of the clog, to which is attached a sole of wood or plaited straw, retained on the foot by a roll passed between the great and the other toes, and embracing the foot (Fig. 21); some are of lacquered wood enriched with velvet, others of primitive simplicity. Also a kind of sock of white linen, slit at the great toe, and fastened by ivory clasps, is worn by the upper classes.

Persia shows boots of green shagreen with small iron heels, slender as the feet of the gazelle; hunting shoes made of a

* Continued from page 284.

single piece of leather; slippers of white cotton, with soles formed of numerous thicknesses of cotton pressed and cut like the leaves of a book; wonderful women's slippers, embroidered with coloured pearls (Fig. 22) upon a ground of white pearl; others *semés*, with flowers upon a green ground. These last are of red morocco, turned up with green.



Fig. 23.

In the Oriental collection is a wooden sandal (Fig. 23) leaving the feet uncovered, and only held on to the feet by a strap with a knob passed between the great toe and the second, like the Japanese leather shoes already described. Another (Fig. 24) richly painted with small flowers, has the red knob divided into



Fig. 24.

segments to imitate the petals of the *nelumbo*, and at every step she takes, the wearer presses a spring concealed under the sole, which causes the lotus flower alternately to expand and close its brilliant petals.

Pondicherry shows its sandals of antique form (Fig. 25) which entirely enclose the feet in a network of fine strips of leather;



Fig. 25.

also slippers in silver, covering the top of the foot and leaving the toes bare; it is the shoe of the higher castes.

As to the nabobs, their flat *babouches* rolled in volutes are of the greatest richness, overlaid with silver (Fig. 26); others are of gilded leather, or with embroideries of gold and silver, or enriched with the *elytræ* of brilliant insects of metallic lustre,



Fig. 26.

sparkling like emeralds. Some are embroidered with precious stones, or adorned with inlaid work of pearls or delicate shells set in gold, resembling *cloisonné* enamel—in a word, all that Asiatic splendour can devise.

Fig. 27 is a shoe composed of mailed rings surrounding a triangular piece of metal, damascened in gold. Another, a woman's shoe from the Punjaub (Fig. 28), is embroidered with insects' wings and gold; and from the same locality are a pair with



Fig. 27.

the point turned back (Fig. 29), a pair of men's sandals (Fig. 30) of red leather; also another (Fig. 31) grotesquely ornamented.

In Turkey and Morocco, we find the same principle carried



Fig. 28.

out as in China and Venice; the women's shoes are set on heavy, high clogs; in Turkey, covered with plates of *repoussé* silver; at Tangier and Tetuan, with a mosaic of tortoiseshell and



Fig. 29.

mother-o'-pearl. The velvet *babouches* of both countries are enriched with the most gorgeous embroidery.

Senegal and the western coast of Africa show us their brown



Fig. 30.

sandals decorated with a pattern finely engraved in the leather; and America is represented by the Canadian mocassin, embroidered with moose hair and the gaily-dyed quills of the porcupine. Some are trimmed with little bells which tinkle in walking.

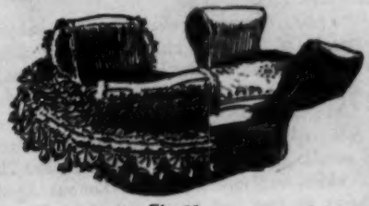


Fig. 31.

Such is a sketch of this remarkable collection. The subject is one deserving a volume of itself, for, even in studying shoes, an excursion may be made into history.

OBITUARY.

COLVIN SMITH, R.S.A.

THIS artist, one of the oldest members of the Scottish Academy, died in Edinburgh on the 21st of July, in his eightieth year. Mr. Smith was an excellent portrait-painter, and, notwithstanding his advanced age, had exhibited pictures so recently as 1871.

The *Scotsman* has a lengthened notice of this artist, from which we gather the following particulars. Colvin Smith was born at Brechin in 1795, his father being a merchant in that town, and his mother a sister of Lord Gillies, a Judge of the Court of Session, and also of Dr. John Gillies, Historiographer-Royal for Scotland, and author of many historical and other works. The son soon evidenced a taste for painting, and, when a youth, was sent to London, and entered the schools of the Royal Academy; he also devoted much time to drawing in the studio of the sculptor Nollekens, where he had the late John Gibson, R.A., as a fellow-pupil. Subsequently he visited Italy, and made some excellent copies of the works of Titian and other Venetian painters: there he met with Wilkie, from whom he received much kindness and encouragement. Returning to Scotland, about 1827, he established himself in Edinburgh, and became associated with the Royal Institution, exhibiting in that year a portrait of Lord Chief Commissioner Adam. Two years afterwards, with several other young artists who have since made their names famous, he joined the Scottish Academy, then in the third year of its existence. Among his principal portraits may be mentioned those of Lord President Hope, Lord Gillies, Lord Jeffrey, Lord Alloway, Sir W. Scott, Lord Blantyre, the first Lord Panmure, Henry Mackenzie (the author of "The Man of Feeling"), and many others. His portrait of Scott was considered so successful that it was repeated no fewer than twenty times; for several of these Sir Walter gave him occasional sittings.

W. DENBY.

The National Art-training School at South Kensington has sustained another loss by the death, on the 15th of July, of Mr. Denby, who had for a long time filled most efficiently the post of master in the Antique School. It was only in August last we recorded the death of the head-master of this department, Mr. R. Burchett. Mr. Denby, who was in the fifty-sixth year of his age, gained the respect and esteem of his pupils by his urbanity and untiring energy for their advancement.

ANTOINE LOUIS BARYE.

The French papers have recorded the death, towards the end of June, of M. Barye, a sculptor of reputation. He was born in 1795, in Paris, and at the age of thirteen was placed in the studio of Fourier, an engraver, but subsequently became the pupil respectively of Bosio and Gros, sculptors, and also was admitted student of the *École des Beaux-Arts*. In 1827 he sent his first work to the *Salon*, and continued for many years to exhibit there. Barye was distinguished for his sculptures of animals, and among these may be pointed out the lions which decorate the entrance of the Tuilleries, a 'Tiger devouring a Crocodile,' 'Fighting Bears,' 'A Lion and Boa Constrictor,' 'Jaguar devouring a Hare,' contributed to the Paris International Exhibition of 1855; and for it he obtained the *grand médaille d'honneur*, the only one awarded for Art-bronzes. Among his principal statues may be placed his groups of 'Theseus contending with the Minotaur,' and 'Angelica and Roger.'

From 1848 to 1854 M. Barye occupied the post of keeper of the models and moulds at the Louvre. In 1850 the natural history courts of design at Versailles were confided to his care; and since 1854 he had charge of those at the Paris Museum.

JOHN ADAM KLEIN.

A veteran artist, J. A. Klein, died somewhat recently at Munich at the advanced age of eighty-three. He was a native of Nuremberg, but proceeded to Munich, where he distinguished himself both as an animal and a *genre* painter, working equally well in oils and water-colours. But he achieved greater reputation by his etchings, perhaps, than by his paintings.

TRIUMPH OF GALATEA.

Domenichino, Painter. C. H. Schuler, Engraver.

DOMENICO ZAMPIERI, better known by the name of Domenichino, ranks among the most illustrious of the old Bolognese painters, and has always been considered the most distinguished pupil of the school of the Caracci, where he had Guido and Albano for fellow-students. Domenichino's picture, 'The Communion of St. Jerome,' painted for the principal altar of S. Girolamo della Carita, but now in the Vatican, is regarded as the finest painting in Rome after Raffaelle's 'Transfiguration.' Its celebrity caused it to be one of the first objects of spoliation when the French invaded Italy; it was carried away and placed in the Louvre, but restored after peace was proclaimed throughout Europe.

Domenichino painted comparatively few such subjects as that engraved here; his pictures are chiefly from sacred or ecclesiastical history. Of those illustrating fabulous incidents from Greek and Roman writers may be pointed out as of high reputation his 'Chase of Diana,' in the Borghese Palace, and his 'Death of Adonis bewailed by Venus,' in the Durazzo Gallery. Scarcely, if at all, less meritorious than these is 'The Triumph of Galatea,' which was formerly in the famous Aguado collection, in Paris: we can find no record of its date or previous history, but the grace and beauty of the composition testify to its being the work of a great master. Seated in a huge shell, which serves for a chariot, and is borne on the backs of dolphins, is the sea-nymph, daughter of Nereus and Doris, who is reported to have rejected the overtures of the Cyclops Polyphemus for those of the Sicilian shepherd Acis; the result of which was that the fortunate lover had his head broken by the cyclops, who threw a piece of rock at him. Galatea, however, as we see her here, is not mourning the loss of Acis, but is riding proudly and joyously on the ocean, surrounded by mermaids and winged cupids, and heralded by a merman blowing a conch. Virgil, in his seventh Eclogue, makes Corydon sing:—

> "Fair Galatea, with the silver feet,
> O, whiter than the swan, and more than Hybla sweet!
> Tall as a poplar, taper as the bole,
> Come, charm thy shepherd, and restore my soul;
> Come, when my lated sheep at night return,
> And crown the silent hours, and stop the rosy morn."
>
> Dryden's *Translation*.

A remarkable feature in many of the pictures by Domenichino is the elegant manner in which he introduces the accessories of the subject, such as the little angels, or cherubs, or cupids, whichever they may be, and also the beauty of their features. Note, too, the easy way in which some of these winged playthings are holding up the mass of drapery, so as to form a canopy for the nymph, while another little fellow, astride on the head of a dolphin, is urging it onwards by pricking it with an arrow. The scene is expressively joyous, and full of life and freshness. In the background is a presumed view of Sicily, the abode of the Cyclops, with Ætna pouring out a flame of fire.



DOMENICHINO. PINXT

BLANCHARD. SENR SCULPT

THE TRIUMPH OF GALATEA.

FROM THE PICTURE IN THE COLLECTION OF THE LATE M. AGUADO. PARIS.

LONDON. VIRTUE & Cº

BRITISH
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MUSEUM

THE CROSS TAU, AS AN EMBLEM AND IN ART.

BY LLEWELLYNN JEWITT, F.S.A.



Fig. 1.

THE "Cross Tau," "Crux Ansata," or "Cross of St. Anthony," to which I now, in accordance with the intention I announced, purpose drawing attention, is in form very similar to a letter T, and is in fact, identical with the "Key of the Nile," or "Emblem of Life" of the Egyptians, and with the "Crux Commissa," which, according to Lepsius, was formed by placing a horizontal piece of wood on the top of a perpendicular one (thus—T), so that no part of the latter should extend above the former. It was thus distinguished from the "Crux Capitata," which is formed by the horizontal piece being placed lower down the perpendicular one, so that a portion extended above—☥. The "Key of the Nile," or "Emblem of Life," is frequently seen represented on Egyptian sculpture, painting, &c., and is also not unfrequently met with in green or blue porcelain. The example (Fig. 2) is from one in green porcelain in my own possession. What appears to be an upper limb is a loop or handle by which it could be held. It is frequently to be found in the hands of Egyptian divinities, both male and female (Figs. 3 and 4); it was also often worn as a necklace pendant, and was placed as an amulet on the breasts of mummies. Fig. 10 is a singular representation of the tau; of this Mr. King writes: "In the demolition of the Serapeum the cross was discovered cut on the stones of Adytum, placed there, said those skilled in hieroglyphics, as the symbol of eternal life, a discovery affording great matter of triumph to Sozomen, who takes for granted it had been hallowed there in a spirit of prophecy." This cross seems to be the Egyptian Tau, that ancient symbol of the generative power, and therefore transferred into the Bacchic mysteries. Such a cross is found on the wall of a house in Pompeii, in juxtaposition with the



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

Phallus, both symbols embodying the same idea. A very similar vivified cross is exhibited on the intaglio (Figs. 9 and 11) from the Roman wall; it is preserved at Walton House. It is evidently the symbol of life or generative power. The illustrations 6, 7, and 8 represent respectively a priest and two Egyptian sculptured slabs, from the Mayer collection. These are given



Fig. 6.



Fig. 7.



Fig. 8.

merely to show how the tau is introduced among hieroglyphics. It will be found in the centre row in front of the priest, in the fourth row from the top on the larger slab, and on the third upright row on the smaller one.

According to Layard, this cross is found on the sculptures of Khorsabad, on the ivories from Nimroud, and on Assyrian cylinders. It is stated by Lucan to have been a symbol of God among the Druids; and Didron says, "The letter tau, the numerical value of which is 300, presented an immense field, in which the mysteries of Alexandria laboured with unwearied diligence." It is found among Gnostic and Hebrew charms; and Joseph von Hammer points to it as the all-potent sign of

the Knights Templars, and says that it is found in many of the churches in Germany built by that fraternity. It is also seen among the heathen crosses from the sculptures of Copan and Palenque in Central America.

In our own country the cross tau occurs in Saxon and Norman and mediæval sculptures and in many other ways. It occurs on the capital of a pillar in the crypt of Canterbury Cathedral, and on one of the capitals in the White Tower of the Tower of London; it also occurs on Russian churches. The cross upon which our Saviour suffered is, in mediæval sculptures, stained glass, &c., frequently drawn as a cross tau, or "crux commissa;" and in some of these our Saviour is shown bearing the cross of this form, and in others the carpenters are represented as making it.

A remarkably singular variety of the tau stood, until within a few years, near the church of Kilnaboy in Ireland, and is figured



Fig. 9.



Fig. 10.



Fig. 11.

in Keane's "Towers and Temples of Ancient Ireland"—one of the best, most enlightened, and most reliable of any of the works which have been written on the subject, and to which I am indebted for this illustration (Fig. 12). This cross is thus spoken of by Lewis: "At the boundary of lands formerly belonging to the church (of Kilnaboy) is a remarkable stone cross, fixed in a rock, and consisting of a shaft with two arms curving upwards; on each of which, near the top, is a head carved in relief, and in the centre two hands clasped; it is said to have been erected in memory of the reconciliation of two persons who had long been in violent enmity." To this Mr. Keane adds, "I have no doubt that the 'two hands clasped' upon the cross is a Cuthite device, and I am confirmed in this opinion by finding a similar figure in the Cuthite designs reproduced by Mr. Bryant (Fig. 14). I have elsewhere suggested

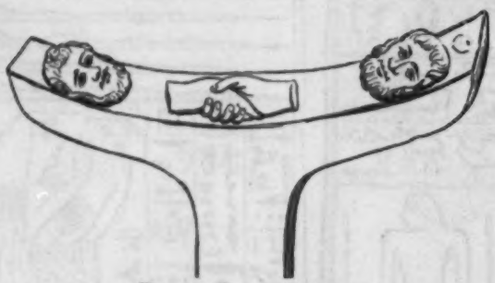


Fig. 12.—*Cross at Kilnaboy.*

that the cross of the heathen world was derived from primeval religion. Such being the case (and I presume it has been proved), the hands of reconciliation upon it would seem to be a most appropriate device, the real parties reconciled being God and man; as St. Paul expresses it (Col. i. 20), 'Having made peace through the blood of his cross, by him to reconcile all things unto himself.'"

In mediæval times and later, it is best known as the cross of St. Anthony. It appears on the effigy of Sir Roger de Bois and his wife, where it is worn on their right shoulders on a circular badge ensigned with the name ANTHON—the knight having belonged to the fraternity of St. Anthony. Grose states that "the order of St. Anthony of Venna was instituted A.D. 1095, by one Gaston Frank. Their principal care was to serve those afflicted with the disorder called 'St. Anthony's fire,' from the relics of that saint being particularly efficacious in its cure. The friars of this order followed the rule of St. Augustine, and wore a black habit with the letter T of a blue colour on their breasts. They came hither in the reign of King Henry III., and had one house at London and another at Hereford; that in London was situated in the parish of St. Bennetfinke, Threadneedle Street."

St. Anthony, the earliest of anchorites, and commonly known as the patriarch of monks, was an Egyptian, having been born at Cama, near Heraclea, in 251. After leading an ascetic life for some time at Cama, he withdrew himself entirely from the world. His temptations were great, but his power of resistance greater; and though, as is related by Athanasius, the arch-

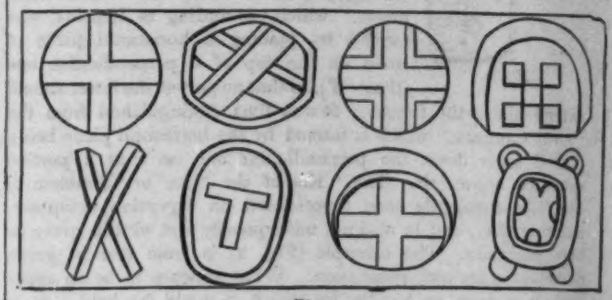


Fig. 13.

fiend, among many other cunning devices, transformed himself into the shape of a handsome woman, and appeared before him in all her loveliness, the

"Good St. Anthony kept his eyes
So firmly fixed upon his book,"

that her blandishments were of no avail. Angry at all his defeats, Satan and a multitude of attendant fiends, it is said, fell upon him during the night, and he was found in his cell in the morning lying, to all appearance, dead. On another occasion they expressed their rage by making such a dreadful noise that the walls of his cell shook; they transformed themselves into shapes of all sorts of beasts—lions, bears, leopards, bulls, serpents, asps, scorpions, and wolves; each of which moved and acted agreeably to the creature it represented—the lion roaring and seeming to make towards him, the bull to butt, the serpent to creep, and the wolf to run at him, and so, in short, all the rest; so that Anthony was tortured and mangled by them



Fig. 14.—*Cuthite Device.*

so grievously that his bodily pain was greater than before. But, as it were laughingly, he taunted them, and the devils gnashed their teeth. This continued till the roof of his cell opened, a beam of light shot down, the devils became speechless, Anthony's pain ceased, and the roof closed up again.

After his death the body of St. Anthony is said to have long remained in the earth, as fresh as on the day his soul quitted it, and was at length brought to Europe by one Joceline, who deposited it in France, whence its fame for the performance of miracles soon spread. Like other saints, his body was dismembered, and each fragment formed an all-potent and wonderfully efficacious miracle-worker. "The saint's head was shown at Cologne, with a part of his hand, and another piece of him was shown at Tournay; two of his relics were at Antwerp; a church dedicated to him at Rome was famous for his sackcloth and part of his palm coat; the other part of it was exhibited at Vienna; and the rest of his body was so multiplied about that

there were limb-bones enough for the remains of half-a-dozen uncanonised persons." The order of St. Anthony in Ethiopia, one of the earliest foreign orders of knighthood, "was founded by the famous Prestor John, the Christian emperor in Africa, who, about A.D. 370, erected into a religious order of knights certain monks that had lived austere lives in the desert, after the example of St. Anthony. These knights adopted the rules of St. Basil, wore a black garment, and, for their ensign, a blue cross edged with gold in the form of a letter T—*sable*, a cross tau, *azure*, fimbriated, *or*" (Fig. 23). This sign, Sylvanus Morgan says, "was the old symbol of security, taken from the words of the charge given to the angel, 'Kill not them upon whom ye shall see the letter tau'" (Ezekiel ix. 6). It was worn as a kind of amulet, as a cure for, or preventive of, the malady of erysipelas, which was and is commonly called "St.



Fig. 15.



Fig. 16.



Fig. 17.

Anthony's Fire," and as a cure for inflammations. St. Anthony was also the patron saint of swineherds and grocers, and his sign was occasionally worn by them as well as others. His care of pigs, "St. Anthony's swine," is thus vulgarly alluded to:—

> Once fedst thou Anthony a herd of swine,
> And now a herd of monkes thou feedest still;—
> For wit and gut alike both charges bin,
> Both loven filth alike, both like to fill
>
> Their greedy paunch alike. Nor was that kind
> More beastly, sottish, swinish than this last;
> All else agrees, one fault I only find,
> Thou feedest not thy monkes with oven mast.

Figs. 16 and 17 is a small gold trinket belonging to Lord Londesborough, which was found some years back at Bridlington; it bears on one side a representation of the Annunciation,



Fig. 18.

and on the other a cross tau, which has evidently been filled in with enamel—the cross itself probably with blue enamel, which, with the gold outline, would be the fimbriated cross already described as the badge of the Knights of St. Anthony. Fig. 18 is another example, of pewter, found in London, and belonging to Mr. C. Brent. It has a loop at the top for suspension, and, like that just named, has probably been filled in with blue enamel or paste. Fig. 15, another interesting example, was found in the Thames, and is thus described by Mr. Cuming:—"It is of pewter, one inch high, with pin at back to affix it as an ornamental *signum* in the hat or on the mantle, and has a loop at the base to which a cord or light chain may have been attached as an additional security, in the same manner as we sometimes see a *catella* fastened to a Roman *fibula*, or perchance a relic may have depended from it. But the chief novelty in this 'tau' is the effigy of the crucified Redeemer, who has a large annular nimbus enclosing not only the head, but a portion of the bosom; and, moreover, the divine person is represented perfectly nude. Didron (260-276) states distinctly that he remembers but two instances in which the crucified Lord is so represented, both in MSS. in the Bibliothèque Royale—one being the 'Heures du Duc d'Anjou,' of the end of the thirteenth century; the other the 'Biblia Sacra' (No. 6,829), of the close of the fourteenth century, the period to which I venture to assign the little 'tau' from the Thames. This rare bauble is, beyond



Fig. 19.

question, a pilgrim's sign, cast at one of the holy places which boasted possession of some of the relics of St. Anthony, and to which many flocked for aid and protection in and from his so-called fire."

Fig. 1—the initial-letter of this chapter—is a modern Irish example, formed of bone, rudely fashioned and stained black, which is said to be "a very favourite form among 'certain people' in county Cork, but that 'it ought to be kept quiet.'" An excellent example of a cross tau as a keyhole scutcheon occurs on a door at Wickham Court, in Kent.

The collar and badge, &c., of the order of St. Anthony is given on Fig. 20. The cross and collar are blue; the staff, tau or hammer-headed, is gold; and the bell, silver. St. Anthony is,



Fig. 20.



Fig. 29.

in Art, represented with various emblems, one of the principal of which is the "taw-staff," *i.e.* a staff with a crosspiece (or potent) at the head. Other emblems of this saint are the taw-staff and bell; the cross tau on his cloak; the tau-staff in his hand, and a pig with a bell suspended to its neck by his side; walking on fire with a pig on each side; a pig at his feet; with the tau-staff, to which a bell and book are hung; with a bell in his hand; with a torch or firebrand and bell; with tau-staff and two bells; with the devil at his feet; with the devil in form of a goat; with a black boy; and with a beautiful woman standing, near him while reading. A "Tantony bell" is a corruption of one of these emblems, St. Anthony's bell.

The cross tau enters into heraldic matters in a variety of ways. As a separate bearing, it is found in various English and foreign coat-armour, as, for instance, in the arms of the family of Thurland. One of the most notable instances of its adoption by modern heralds occurs in the arms of Crossley, of Scaitcliffe, granted in 1821. The arms are—Per chevron, *or* and *vert;* in chief, a tau between two crosses fleuré fitchée. *gules*, and in



Fig. 21.—Surcoat of Scotland.

base a hind trippant, *argent*, charged on the neck with a tau, *gules*. Crest, a hind's head, *argent*, charged on the neck with a tau, *gules*, and holding in the mouth a cross fleuré fitchée, *azure*. The tau typifies in this case the baptismal name of the family, Anthony, which has been maintained in every generation of the family for more than three hundred years; and the crosses typify the surname *Crossley*. Also the hind trippant on a green



Fig. 28.—Arms of Crossley.

field in the base—literally tripping *across* the *ley*—and charged with the tau of St. Anthony, conveys the name *Anthony Crossley* to those versed in heraldic symbolism. These arms are shown on Fig. 28.

The surcoat also, as heraldically drawn, forms a tau. The example, Fig. 21, will illustrate this without further explanation. It is the surcoat of Scotland which hung over the grave of the unfortunate Mary Queen of Scots—now "St. Mary of Scotland"—at Peterborough.

The cross potent or crutched cross, so-called from having its extremities formed like the heads of crutches (Fig. 19), is simply formed of the cross tau ⊤ four times repeated, and conjoined in the centre. Fig. 19, the arms of the see of Lichfield, is the same, quadrated, and Fig. 29 is a sepulchral mound in the same form of cross potent. The name "potent" signifies a crutch,

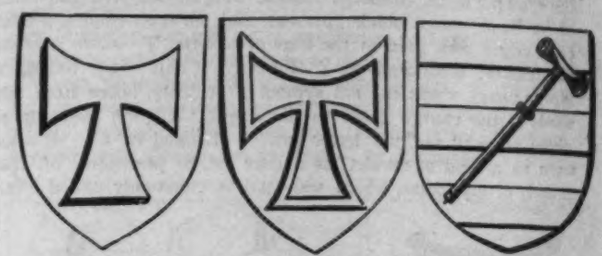


Fig. 22. *Fig. 23.* *Fig. 24.*

or walking-staff, or "tau-staff," such as is well known on the arms of the order of Gilbertines (Figs. 24 and 25).

"Loke sone after a potent and spectacle,
Be not ashamyd to take hem to thyn ease."—*Lydgate.*

"So olde she was, that she ne went
Afoot, but it were by potent."—*Chaucer.*

A singular illustration of this tau (⊤) is its use as a pillory. Of this I give an example on Fig. 30. It is the pillory which

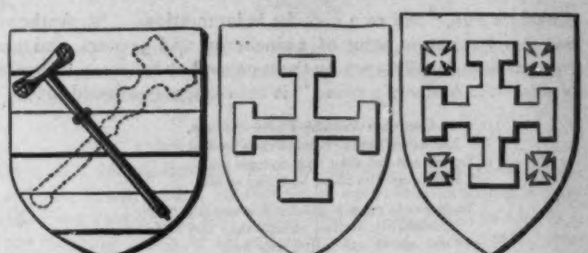


Fig. 25. *Fig. 26.* *Fig. 27.*

formerly existed at Wallingford, in Berkshire. It, like the one formerly at Coleshill and other places, was quite a business-like erection. At the bottom are the stocks, capable of accommodating a couple of delinquents; above this is the whipping-post

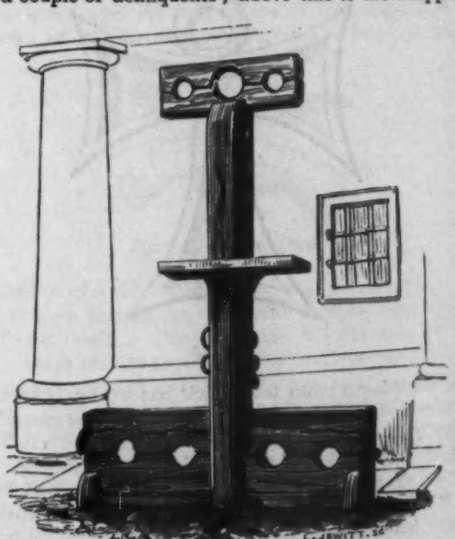


Fig. 30.—Pillory, Stocks, &c., at Wallingford.

for one person; and the top of all is the pillory, the victim standing on the shelf, and having his or her head thrust through the central hole, and the hands through those at the sides. It is an admirable example of the actual cross tau.

ART-NOTES FROM THE CONTINENT.

AMSTERDAM.—The Society "Arti et Amicitiæ" proposes to hold an exhibition in this city, which will be open to receive works both native and foreign; these include paintings, drawings, engravings, sculptures, &c.; but the directors will assume the right of rejecting what they may deem unsuited for exhibition. All contributions must be sent carriage paid, and they will be received from the 4th to the 13th of October. The exhibition will be opened on the 24th. Mr. J. H. Rennefeld, Amsterdam, is the secretary, to whom all communications should be addressed.

NEW YORK.—The fifth annual report, ending in May last, of the trustees of the Metropolitan Museum of Art has reached us. From it we ascertain that "the trustees have every reason to be satisfied with the results of the past year. The foundation of a Museum of Art in the American metropolis, long regarded as a hazardous and uncertain undertaking, is no longer to be looked upon as an experiment. It may be confidently accepted as a success." The principal acquisition of the year was that of the famous collection of antiquities formed by General Di Cesmola, for which a very large sum was paid. The importance of the museum as a school for both artists and artisans is thus alluded to:—"It is especially desirable for an American museum that large space should be at its disposal for such works of Art as particularly interest and benefit mechanics and artisans. This class of our citizens are among our most steady and studious visitors. It is a fact familiar to all who have examined the subject, that very little of the best decorative work done in American homes is done by American workmen. A large proportion of this class of work is done by foreign artisans, who have received that training and education which the Art-collections of Europe make accessible to all." It is noticed, also, that even the children of these skilled foreign workmen, born and brought up in the country, "are, as a rule, inferior workmen when they follow the trades of their parents; and, in fact, they usually seek other walks in life." This want of skill is attributed to the absence of objects which would serve as instructors or guides. The building in the Central Park, intended as a new museum, will, it is expected, be completed in about two years.

PARIS.—*The French Roman School.*—The students of the Villa Medicis have, on the whole, been fortunate in their tribute of this year. In each of the departments of painting, sculpture, and architecture, their exhibition in the *Ecole des Beaux Arts* has been of a more than satisfactory average. In painting, their least ambitious efforts have been the most successful, and the simple figure of Bathsheba on the housetop is most masterly for a combination of delicate and potent tints. It confirms hopes already excited by its young painter, M. Ferrier, in his second year. Next to it M. Morot (first year) deserves mention for his 'Study of a Young Girl,' in which grace of drawing, happy expression, and force of colour, are united in complete *ensemble*. His pencil must, and no doubt will, attain a more subtle and gracious touch. It now seems too rudely managed in massy appliance. The two very spacious and pretentious canvases, in which imaginations of classic theme are given, are in accordance with the immemorial *mania* of French schooling. They have a family alliance—M. Lemattre—in his 'Orestes Tortured by the Furies,' who thrust upon his dreams the spectre of the mother whom he has murdered: and M. Toudouze's Clytemnestra enjoying a grim vengeance, as she contemplates the body of her faithless Agamemnon, which lies beside, as stark and nude as a subject on the table of an anatomical school. In neither of these terribly-exacting subjects is there a trait of awe-inspiring expression; they are of the earth, earthy, "making night hideous" with commonplace horrors. In both, the drawing is vigorously correct, more especially in the action of the Orestes springing wildly from his couch. Of the sculpture, it is only necessary to notice the 'Tentation' of M. Allar. This is, however, a noble work, representing Eve tempted by Satan, who, half of human and half serpent form, coils at her feet and presents the apple to her. "The fairest of earth's daughters" has such ill luck in the aspect under which Art has, for the most part, presented her, that it is a subject of excellent commendation to have her thus bodied forth, in Parian, and in the spirit of pure Greek creation. Grandeur and grace are beautifully combined in this work of M. Allar. We shall have the gratification of seeing it again, and at no distant time, when justice shall have been done to the marble material, which is still in an unfinished state. In the architectural department M. Thomas has distinguished himself by a very elaborate and ingeniously-imagined restoration of the Temple of Apollo. The Roman students' exhibitions have always a peculiar interest, inasmuch as they present the early imaginings of young artists who herein give positive testimonial that they possess something of "the feeling and the faculty divine." The numerous visitors to these promising displays seem always animated by an eager curiosity and a generous scrutiny. This is more and more expressed in proportion as anticipations are more and more satisfied.

The Historic Galleries of Versailles.—It has been affirmed by the *Gaulois* and other Parisian journals, that of one hundred and seventy-one galleries once accessible to the public, there are at present but twenty-nine. The residue have been monopolised by committee-rooms of the *Assemblée Nationale*, or set apart for other official *bureaux*. The senate, under the new order of things, will but aim at a division of spoil, and so give an additional sanction to this gross misarrangement.

POMPEII.—In a small house of the buried city recent discoveries of considerable interest have been made. In a strong box were found, in perfect condition, two lares, two penates, and a third of the latter in silver; also figures of Isis and Anubis in bronze. A small and admirable statue of Harpocrates has also come to light, a silver spoon, several glass vases, and one in amber; a Greek amphora, and a painted terra-cotta figure of a veiled woman. The amphora is of painted glass, ornamented with encircling radiating lines. In Greek tombs objects of this kind are familiar, but in Pompeii they were rare, and probably looked upon as objects of Art. A small marble statue of Venus has also turned up—not of the highest character of execution, but of interest from marks which indicate the presence of golden ornaments round the neck and wrists. But the most fortunate discovery that has lately been made is a painting faithfully representing the Laocoon of Virgil, of most brilliant and well-preserved colours. This, it is expected, will be transferred to the museum of Naples.

SYDNEY.—The Art-Academy in this city has now been in existence about four years, but has lately commenced operations on an extended scale. During the fifteen months preceding the month of May last, the Council had expended nearly £600 in remunerating the services of artists, and in distributing works of Art in the colony. Arrangements have been made for the establishment of a school of design and modelling in connection with the Academy. Casts have been obtained which will be available to students, and gentlemen distinguished as artists have been engaged to conduct the necessary classes. We understand that the course of teaching in the Academy is not only to comprise what are generally known as painting and sculpture, but that painting in oil and water-colours, engraving, drawing, photography, and architecture, are all to be represented. A number of students in some of these branches of Art-education are at present at work, and a prospect of considerable usefulness is evidently before the institution. Hopes are entertained of procuring a Government grant in aid of the institution, a member of the legislature, Mr. Watson, having given notice that he will move a vote of £1,000 for the purpose.

AN OLD STORY.*

THE engravings printed on these pages are two of twenty-five illustrations of a book formed by the contributions of twenty-five artists, the purpose of the publication being to aid the many earnest workers who are labouring heart and soul to suppress, or at least to depress, "the national vice which is the national curse." Hitherto, or at least until within a recent period, Art was rather the ally, than the foe, of drunkenness. Like the poets, the painters (with some glorious exceptions, George Cruikshank and others) exhibited only its social charm, keeping out of sight the degradation, the poverty, the misery, and the crime to which it invariably and inevitably led. The object of Mr. Hall has been to bring Art to the aid of Temperance, and in achieving that object he has been liberally assisted by artists; so much so that a beautifully got-up book, well and strongly bound, admirably printed on fine paper, and illustrated by eighty-five engravings on wood, twenty-five of them being what is termed full-page engravings, he is enabled to publish at the price of three shillings instead of a guinea—a charge that would be necessarily made for the book if it were issued for commercial gain instead of, as it is, an almost gratuitous contribution to the cause of Temperance. Nearly two years



Drawn by J. E. Millais, R.A.] [Engraved by J. D. Cooper.

Watching and Waiting.

ago Mr. Hall published a shilling book entitled "The Trial of Sir Jasper." It has had a very large sale; like that under notice, it was not produced with a view to profit, and no monetary profit has resulted. It was, however, accepted by temperance advocates, temperance societies, Good Templars, Bands of Hope, and other temperance organisations, as a powerful auxiliary to their holy cause; they greatly promoted its circulation: moreover, it was a novelty to the general public, and it was not surprising that a book which cost so much to produce it, and so little to the buyer, should have been a great success. It was so: it has stimulated the author to another labour with the same end; "The Old Story" is, as will be expected, much better as an Art-work than the "Trial of Sir Jasper." Every page contains an engraving: it is bound in cloth, not in paper, as was "Sir Jasper;" and the one is, in quantity, double the size of the other. Moreover, there is in this book a new feature; every page of the fifty-two, of which the poem consists, contains a prose note explanatory of the working of the vice—as described by judges, doctors, gaolers, coroners; in reports from workhouses,

* "An Old Story. A Temperance Tale in Verse." By S. C. Hall, F.S.A., &c., Barrister-at-Law, Editor of the *Art Journal*. Published by Virtue, Spalding, & Co.

and insane asylums; statistics; the cost of the curse to the country contrasted with its gain to the revenue; reports of clergymen and other teachers as to the impediments it places in the way of religious, moral, and social progress; the hereditary diseases it engenders; its fruits among the very young; its utter inutility as a means of vigour to the constitution; proofs that it impairs, and eventually destroys, physical strength as well as mental capacity; that it is, in a word, the fertile source of incalculable misery, demoralisation, and crime. The strength of the book undoubtedly lies in these prose notes, of which there are fifty, and of which each page contains one.

Mr. Hall has read much on the subject, and these notes supply the "authorities" upon whom he relies for the accuracy of his statements. It cannot be doubted that this poem will aid the cause so many philanthropists advocate as the foundation of social, moral, and intellectual good; which the clergy of all denominations consider and describe as so essential to their work, that, without it, they preach idly and teach vainly the purposes of God for man; that, in short, until intemperance is checked and fettered by legislation, the sixty thousand annual deaths from drunkenness will increase; the gaols, poorhouses, and insane asylums continue overthronged, and the moral pest successfully negative the efforts of education, secular and religious, and undermine all the institutions that constitute a Nation's true wealth. There is no exaggeration either in these notes or in the verse episodes of the writer; their truth, indeed, will not be questioned; and Mr. Hall may safely hope there will be a public response to his earnest, and often touching appeals: that a book so well done, will be successful.

"The time is not yet," Mr. Hall writes, "when traffic in alcohol will be suspiciously and effectually restrained—or prohibited—by law. Meanwhile it is counselled that PUBLIC OPINION must pioneer the way to legislative enactment; and a duty is inculcated on every writer to contribute aid towards a consummation that cannot fail to be mighty in its influence on human kind."

In the *Art Journal* it is, however, a more fitting task to criticise this book as a collection of pictures than as a poem. Mr. Hall, as we have intimated, has been generously aided by artists who would not have been tempted by money to co-operate in the work. The artists who have thus aided the author are Miss Elizabeth Thompson, Gustave Doré, Millais, R.A., Alma-



Drawn by Gustave Doré.] "*In the Bleak Wind, Unsheltered.*" [Engraved by J. D. Cooper.

Tadema, Birket Foster, James Sant, R.A., Marcus Stone, P. R. Morris, Erskine Nicol, A.R.A., N. Chevalier, L. J. Pott, Thomas Faed, R.A., E. Sherard Kennedy, Sir Noel Paton, R.S.A., Cave Thomas, M. Montbard, R. Lehmann, W. Macduff, John Tenniel, W. C. T. Dobson, R.A., W. Hemsley, Fred Pasmore, G. A. Storey, Harrison Weir, Walter J. Allen, and George Cruikshank. The drawings have been engraved by J. D. Cooper, Dalziel Brothers, Nicholls Brothers, Butterworth and Heath, W. Ballingall, J. C. Griffiths, C. M. Grey, J. D. Watson, and M. Laurie: the greater number of these engravers are leaders in their profession.

Although several of these engraved illustrations of drunkenness are necessarily of a gloomy, and some of an appalling, character, they are by no means all so; for the author's object has been, in both the pictures and the verse, to contrast the blessing of Temperance with the curse of Intemperance.

We copy the concluding passage of Mr. Hall's Introduction:—"From the position I have long held, I am enabled to bring Art to the aid of a cause that may be rightly termed 'holy.' My thanks, the thanks of all temperance advocates, the thanks of the public generally—it is scarcely too much to say the thanks of humanity—are, therefore, due to the twenty-six artists who have worked with me in order to exhibit the abhorrent vice in its hideous deformity, and the beauty and blessing—the rewards, physical, social, moral, temporal, and eternal—of temperance."

It is not here we may discuss the merits or defects of the Poem. It will suffice to say that "An Old Story" is the story the author found in Hogarth's Life: a man sells his soul to Satan, and agrees to do one of three things: to burn his father's house, or to kill his mother, or to get drunk. Of course he elects to get drunk, and, when he is so, he does the other two: the moral is this:—

"The drunkard never knows what he may do."

The author seeks to deal with every phase of the horrible vice. The book is full of versified anecdotes in illustration; the main incident being a very common one in the history of Temperance work—a meeting of reclaimed drunkards, where each—men and women—relates his or her experience; contrasting their present with their past; their homes as they were and are; and, in a word, the change that prospers and blesses in a hundred ways those who have been rescued.

ART-NOTES FROM THE PROVINCES.

BELFAST.—The Prince Consort statue, in front of the Albert Memorial, which has long been out of repair, has at last received renovation from the hands of Messrs. Fitzpatrick Brothers, who, according to the report of one of our contemporaries, have replaced a cracked head by a new one.

DUBLIN.—A statue of Dr. Robert J. Graves, an eminent physician of this city, is to be placed in the hall of the College of Physicians. Mr. Joy, an Irish sculptor, has received a commission for the work.

DUNFERMLINE.—Sir J. Noel Paton, R.S.A., the "Queen's Limner in Scotland," has presented to the Crown a large quantity of ancient sculpture collected by his late father, Mr. J. Neil Paton, of this town, a distinguished antiquary, whose death was noticed in our volume for last year. The gift has, we understand, been placed in the nave of the Abbey Church, Dunfermline.

EDINBURGH.—The Annual Report of the Association for Promotion of the Fine Arts in Scotland, one of the oldest institutions of its kind in the kingdom, its object being similar to that of the Art-Union of London, has been published. It states that during the forty years, and more, of its establishment, no less than £130,000 have been expended in the purchase of works of Art of various kinds. During the past financial year the subscriptions amounted to rather more than £5,600, of which sum £1,500 have been disbursed in the purchase of pictures for distribution to the subscribers, each of whom receives a presentation of a series of six line-engravings illustrating scenes in "The Bride of Lammermoor." The designs and the engravings are by some of the leading Scottish artists in their respective departments.

KIDDERMINSTER.—The memorial statue, by Mr. T. Brock, of the famous old Nonconformist divine, Richard Baxter, was unveiled towards the end of July. It was erected by subscription, and placed in Kidderminster, as the town in which Baxter carried on his ministerial labours for about twenty years—between 1641 and 1660. The statue stands in a small space of ground called the Bullring, in the centre of the town, and represents the author of "The Saint's Rest," perhaps his best known work, in the canonicals of his time, with a Geneva skull-cap on his head, the right arm extended and pointing upwards, and his left hand closed on a Bible which rests on a column. The figure is larger than life-size, is of white Sicilian marble, and stands on a pedestal of Aberdeen granite, which bears an appropriate inscription. We are preparing an engraving of the work.

GLASGOW.—Mr. Jones Barker's picture of 'Lord Clyde's Relief of Lucknow,' purchased at the sale of Mr. S. Mendel's collection for the sum of £1,018, has been presented by its owner, Mr. Baird, of Cambusdoon, to the Corporation of Glasgow.

OBAN.—The new church of St. Columba in this Scottish town has recently been ornamented with a stained-glass window, the gift of Captain Cumpotie, of Oban, in memory of his father and mother. It is a three-light traceried window, showing as the central subject 'The Ascension,' and figures of Moses and Elias respectively in the siderals. The work is executed by Messrs. W. and J. Kier, of Glasgow, and in a way most creditable.

ST. ALBANS.—The school of Art which has had a kind of existence for a few years in this ancient town, has been remodelled; or perhaps it would be more correct to say that a new school has been established on the foundation of an old one, consisting of evening classes superintended by Mr. Brash. These will be continued; but, in addition, there will be morning classes, with Dr. Puckett, who was formerly at Leeds in a somewhat similar capacity, as head-master. He will hold the appointment in conjunction with that of the Watford school, of which he has for some time been head-master.

PUCK.

ENGRAVED BY G. STODART FROM THE SCULPTURE BY MISS HOSMER.

FROM some one cause or other—perhaps it should rather be said from a combination of causes not capable of satisfactory exposition—America has attained far greater eminence in Sculpture as an art than in Painting. The number of American sculptors residing in Rome or in Florence for the purpose of studying, or actually practising, their art, is considerable, and among them Miss Harriett Hosmer is unquestionably not the least distinguished. When this lady went to Rome, about the year 1853, our own Gibson voluntarily took her under his special charge, in the way of directing her studies, and was not a little proud of the success of his pupil.

One of Miss Hosmer's countrymen, and a frequent contributor to the *Art Journal*, Mr. J. Jackson Jarves, writing in our columns four or five years ago on the progress of American sculpture in Europe, says:—"Women, by nature, are prompted in the treatment of sculpture to motives of fancy and sentiment, rather than to compete with men in realistic portraiture or absolute creative imagination. But this distinction, like every generalisation, has its exceptions. The works of Harriett Hosmer are all of a robust, masculine character, even in details, as if wrought out by hard headwork and diligent study of models by a mind that had forced itself, as with a manly energy, to achieve a mechanical mastery of a profession for which it has no supreme æsthetic predilection." This, we think, is scarcely estimating at a right value what the artist has accomplished in such works as her 'Beatrice Cenci,' engraved in the *Art Journal* of 1857, her 'Zenobia in Chains,' and even in the humorous figure of 'Puck,' though the last is a comparatively early production, executed in or about 1855; it was, however, the work which first brought the sculptor into note, and obtained such favour that H.R.H. the Prince of Wales and the Duke of Hamilton each gave a commission for a duplicate. The

> "shrewd and knavish sprite
> Called Robin Goodfellow . . . . . he
> That frights the maidens of the villagery;
> Skim milk, and sometimes labour in the quern,
> And bootless make the breathless housewife churn,"

is represented sitting on a huge toadstool, which is supported by sundry other fungi, and is in the act of throwing a kind of shell that appears to contain a tortoise, or something like it. The very attitude of the figure provokes a smile, and is suggestive of mischievous intent, while the expression of the face is quite in harmony with the pervading idea of the whole design.



PUCK.

ENGRAVED BY C. STODART, FROM THE SCULPTURE BY MISS HOSMER.

LONDON. VIRTUE & Co

BRITISH
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MUSEUM

INTERNATIONAL EXHIBITION, PHILADELPHIA, 1876.

THREE years seem but a scant breathing-time between two exhibitions—1873, Vienna, 1876, Philadelphia—organised on the colossal scale that distinguished the Weltausstellung of the Kaiserstadt, and will mark the coming Centennial display in the capital of the Keystone State. It must, however, be remembered that the drama will be presented to a fresh audience, separated by the breadth of a continent and four thousand miles of ocean. Not merely this, but as our eldest-born, full of lusty life and virile vigour, will next year celebrate his majority, and as anniversaries, like eclipses, admit of no postponement, it was impossible to put off the cherished scheme of holding an "International Exhibition of Arts, Manufactures, and Products of the Soil and Mine," and, in place of compressing into one day, extend over six months the "celebration of the One Hundredth anniversary of American Independence."

Apart from the vastness of the schemes, there will be much similarity between the Exhibitions, both—great as was and will be the extent of ground occupied for the purposes of the Exhibition—taking up, as it were, but the corners of parks where the wild beauty of forest-scenery is but little pruned down by the tonsorial hand of the landscape-gardener, and both abutting on the main thoroughfares of the respective capitals; that of Vienna being entered direct from the Praterstrasse, and Fairmount Park being led up to by Girard Avenue.

In beauty of position next year's World's Fair will bear away the palm; for, superb as is the chestnut-bordered avenue of the Hauptallée, and charming the wildness of the forest-scenery, the Prater is a level plain; whilst Fairmount Park within its limits contains hill, knoll, bluff, and ravine, running brooks and rapid river, stretches of green sward and bosks of forest.

Of the buildings it may be enough to say that the example of Vienna will be followed; and that Industry, Art, Agriculture, Machinery, and Horticulture will each have its separate tenement. The Industrial Hall in its main features will recall the Parent Exhibition of 1851, the monotony being broken, however, by four square towers, 120 feet in height, rising at the corners of an elevated plateau of roof in place of the well-known semi-circular transept. The Machinery Hall also, in lieu of bearing the similitude of a "goods-station," the only thing to which that at Vienna could be compared, will have its long stretch of wall intersected by projections, and its entrances made ornate with façades nearly eighty feet in height. In Vienna too the agricultural products were distributed in a series of halls, in Philadelphia they will be massed, under one roof, in a building remarkable for the beauty of its design, combining reminiscences of the charming Exhibition of the Hungarian State Forests, 1873, and of the Teinkirche of Prague. Horticulture will have its home in a superb Crystal Palace of elaborate Moresque architecture, beside which the graceful Palmhouse at Kew would appear but a mere pigmy.

The feature, however, which will have most interest for our readers is the Fine Art Gallery, destined to serve hereafter as a Memorial Hall. Standing on the Lansdowne Plateau, a bluff overlooking the Schuylkill at a height of 122 feet above its level, and constructed solidly of granite, iron, and brick, and thus absolutely fireproof, the Philadelphians fondly trust their Memorial Hall of 1876 may remain *monumentum ære perennius*.

Without further lingering among the buildings, we may make one note of an important fact, and it is that our American cousins have taken time by the forelock, and that prëpunctuality, not procrastination, is their motto. Thus, twelve acres of the Industrial Hall are already in position, and, as the work progresses at the rate of two acres per week, it will not need much skill in arithmetic to compute in what time the total of twenty-one and a half acres will be completed; allowing even a margin for contingencies, and for the extra labour entailed by the central structure, there remains no doubt that long ere the trees in Fairmount Park are brave in their scarlet, crimson, and golden livery of autumn, the main building of 1876 will stand forth as an established fact.

At Vienna, to borrow a military phrase, the opening of the various halls resembled file-firing, at Philadelphia it will be a volley; and in place of the Fine Art Hall displaying at the opening a plain surface of brick, the design of which could only be known by reference to the plans of the architect, the first of December is to witness the completion of the Memorial Hall, and artists will have no occasion to dread the repetition of damp walls and damaged paintings that reflected such discredit on the unready administration of 1873.

To pass from the buildings to their contents, it may be sufficient for statistical purposes to state that Great Britain and her Colonies, including the Dominion of Canada, have been allotted over ninety thousand square feet, or double that originally granted, and that her position is the post of honour at the right hand of America; and, thanks to the irrepressible energy of the British Executive Commissioner, Mr. P. Cunliffe Owen, C.B., and one of the results of his personal inspection, one of the nine central spaces, free from supports, has been included—a triumph of diplomacy, when it is remembered that for these nine spaces there are more than thirty-one claimants.

Thus much for the quantity of space, but how as to the quality of exhibits? There is no doubt that exhibitors could be found to occupy even twice the given area, but we would ask not for Regent Street or the Strand to be transferred to Philadelphia, but whether we shall equal the British section at Paris in 1867, or surpass our display at Vienna in 1873? There need be no apprehension that our Continental rivals will neglect the opportunity of enlarging their sphere of business to an incalculable extent, for, save of the coarser kinds of earthenware, the United States are not producers. We trust we shall be in similar case, and not have to lament the stay-at-home tendencies of British manufacturers; we hope for the best, but we fear the worst. There is a lukewarmness, to us inexplicable, in the great manufacturing centres; the Potteries are silent; Birmingham makes but little token; there is no stir in the air; no little bird that tells tidings; no buzz of half-whispered confidences speaking of preparations that shall surpass all previous triumphs.

We might adduce many reasons why, apart from any feeling of patriotism, our manufacturers should, for self-sake, rally to the front; there are others,—the transport is easy and freights will be low; there are lines of steamers to New York, Boston, Baltimore, and Philadelphia; all special ports for the reception of goods, from the wharves of each they are passed direct into railway cars, carried over the interchangeable system of the States, and housed directly in the Industrial Building on the very spot they are to occupy for six months.

Again, much has been said about prohibitory duties, but all foreigners pay equal toll, and as goods will be permitted to be marked with the cost at the place of production it will be easy, by adding a fair sum for freight and a margin for profit, to guess what they would stand in were the present duties removed.

These duties are not protective, there are no home-manufacturers in these branches to protect: they are prohibitive, and as a nation is made up of individuals, and as each unit pays in his own person, when matters are set down thus plainly that every one who runs may read, the tocsin of high prices will be sounded as surely at Fairmount as that the Treaty of Commerce followed the Paris Exhibition of 1855, or the old bell in Independence Hall rang in a nation's birth.

At starting off, New York and Boston manifested some perhaps natural jealousy at Philadelphia being selected for the scene of the display, but the good sense both of the Gotham-

ites and the dwellers in "the Hub of the Universe," soon perceived that but *one* place could be selected, and that, apart from all the associations that cling around the Quaker City, she was prëeminently suited for the post of honour, both by her position and the possession of her glorious park. Now but one sentiment prevails throughout the Union, from Maine to the Gulf, from Long Island, New York, to the Golden Gate, 'Frisco, that the Exhibition must and shall be a success.

Every State and Territory has sent its contribution of dollars, and all are preparing with feverish energy for the 10th of May. We shall not speak of the older States; their products are known to most of our readers, though it may be said that North and South vie with each other in their devotion to the cause, and "the flag rent in twain" is really "made one again without a scar." The new States and Territories display equal interest.

It will thus be seen that a general enthusiasm has been aroused, and as Americans are the most mobile people on the face of the globe, we do not imagine that the Direction over-calculate when they expect ten millions of visitors to the busy scene by the Schuylkill.

Other nations, too, both near and distant, press forward their preparations. Brazil, Mexico, Italy in an exhaustive manner; Sweden under the direction of her able commissioner, Mr. Julian Dannfelt; Japan in a display surpassing even that of Vienna and Egypt. We need not speak of France, Germany, and Belgium, those we already know of, and only wish we felt one half as certain as to the *quality* of our British exhibits.

One word as to the arrangement: it combines the zonal system of 1867 without its curves, and the geographical plan of 1873 without its patchiness.

If we neglect the Beautiful, other nations are more æsthetic. Germany desires 15,500 square feet of wall space and 476 square feet of floor; Belgium 8,000 square feet of wall, and 1,000 feet for sculpture; France demands much also; and Italy needs even still more for her contingent of mosaics, statues, and paintings. And right royally will all be housed; the Fine Art Hall will be a palace in splendour of decoration, every modern improvement will be introduced, even to the substitution of inner sashes of ground glass for the usual blinds that look so "spotty in sunshine and streaky in rain." We have enlarged thus much in the hope of inducing all laggards to join in making the World's Fair of 1876 a trysting-place for all English-speaking peoples, hoping, as we do, that the "Centennium" will usher in an era of hearty friendship between the mother-country and her eldest-born, and that nothing may ever again separate England and America but—the Atlantic.—*Glückauf*.

KERAMIC ART IN JAPAN.*

WE have, upon several occasions, had reason to express our admiration of the enthusiastic energy with which the authors of this most magnificent work have pressed upon the public the great claims that Japanese Art has upon the more cultivated nations of Europe, for recognition and careful study. They have fully appreciated its inherent beauties, and have devoted themselves to the task of making them widely known; as amateurs they have worked to this end with great intelligence, with unbounded zeal, and with an indifference to cost or trouble which has rarely been equalled. The first part of the work, in small folio, is all that is before us; but if the six parts which are to follow be of equal beauty, it will certainly be the most splendid work upon keramics ever published in this country. And it is only fair to say that the authors have been obliged to avail themselves of the extraordinary talents at the disposal of Messrs. Firmin Didot, Sons, & Co., of Paris, in order to enrich their work with the exquisitely-beautiful chromoliths of Japanese porcelain. These illustrations are of surpassing beauty, and prove that all idea of the publication being remunerative pecuniarily, was ignored from the beginning by the authors, who have certainly determined to be satisfied with the perfection of their work. It is dedicated, by permission, to his Royal Highness the Duke of Edinburgh, who has a keen appreciation of Oriental Art, and who cannot but be pleased that he has allowed his royal name to be associated with such a princely publication. When, only half a decade since, Europe slowly awoke to the fact that Japan and Japanese Art were worth considering, the French artists, with that wonderful quickness of appreciation and cleverness of adaptation which so distinguishes them from other nations, seized upon it, and in an incredibly short time made its real beauties felt by their fellow-countrymen, through an endless torrent of pretty quaint designs, suggested by Japanese Art; and the French nation drew real enjoyment from its (to them) novel and peculiar characteristics. More than that, they adopted it as a fashion, and it was soon seen in every phase in their homes, their shops, and indeed everywhere. It thus produced national wealth, national enjoyment, and a number of other benefits which our slowness, and our servile adhesion to leaders no better informed than ourselves, have so far prevented our realising. Two or three of our great potters have seen how wonderfully Japanese Art is suitable to pottery, and have produced some excellent objects in this style, especially the Royal Porcelain Works at Worcester, where Japanese Art seems to have taken root and flourished with a vigour which has called forth the admiration of the Japanese themselves. There is therefore a hope that when we have fully awakened, we may, some day or other, realise some of the very profitable trade which is usually the best test of full and true appreciation, and which has already rewarded our continental neighbours. To Mr. Bowes belongs the credit of being the first in this country to comprehend the real merit, and beauty of conception and finish, in true Japanese Art, to which he was first attracted by the extraordinary beauty and delicate fineness of their *cloisonné* enamels, of which he formed a remarkable collection; to this we have several times called attention, and it will long remain a monument to his good taste, after the flood of modern rubbish which has since been poured into our markets is forgotten. In the two brothers (and especially Mr. George A. Audsley) Mr. Bowes happily found kindred tastes and a warm desire to co-operate in making known the interesting facts their unceasing industry brought to light upon Japanese Art generally, and which really led, we believe, to the establishment of the thriving Art-Club of Liverpool, and certainly to its first exhibition and the publication of the admirable *catalogue raisonné* of its contents, which were chiefly Japanese.

Although we have known Chinese Art for centuries, and although we generally credit the Chinese with the origin of porcelain, we have not even yet learned as much of its history as the last five years have taught us about the Art-workmanship of Japan, more especially in its Keramic manufactures. Moreover, there are smaller specific differences apparently between the productions of the different potteries of China, than those of Japan, and we know little or nothing of the manufacturing works themselves, or the Chinese localities in which they are situated. But the indefatigable perseverance of the authors of the work before us has enabled them to classify the productions

* "The Keramic Art of Japan." By George Ashdown Audsley and James Lord Bowes, of Liverpool. Published by the Authors for the Subscribers in Liverpool, and by Henry Sotheran & Co., London.

according to their very distinct and easily-recognisable styles of decoration, and to inform their readers of the exact localities, and even the names of the potteries, where they have been produced, so as to leave no uncertainty respecting these two parts of their subject. The letterpress of the work is divided into an "Introductory Essay on Japanese Art" generally, and into the particular history of the Keramic Art of Japan. The former will become a source of information of the utmost value to those who desire to study and appreciate the motives and idiosyncrasies of a race of artists whose fancies are as rich, and whose feeling for artistic expression is as keen, in their fashion, as that of the most cultivated nation in the world. This will be readily seen by those whose minds are sufficiently cosmopolitan, and who are not tied down to the narrow belief that there is no art but their art. Our authors have shown with great skill the essential features of Japanese Art, and its points of difference with that of other nations, and they have enriched their essay with illustrations of rare beauty, showing that, although differently treated by the curious people under consideration, their surface-decoration is in perfect harmony with the best European taste. This is shown in numerous examples, beautifully executed in colours, of frets and diapers, all capable of application to European surface-work, and much more ingenious and tasteful than many which are in great favour with our decorators; amongst them, not much changed, we discover the Greek key, and still more ancient fylfot, patterns; showing that, no matter how great the present divergence of the Japanese taste from that of other nations, they all had a common origin.

One of the most remarkable features in the artistic mind of Japan is the absolute dislike to uniformity; they seldom, if ever, divide a surface symmetrically, even when it is a plane with rectangular margins. This not only applies to the designs, but very often to the colouring also, and besides giving a distinct national character to their works, it also calls forth a luxuriant amount of ingenious fancies to meet the difficulties it entails, and in their best works we see an amount of artistic taste and skill in this direction which is truly marvellous. This seems singularly at variance with another equally well-marked characteristic of their national idiosyncrasy—a love of geometric forms. A taste for regular forms and of irregular arrangement must appear to all, at first sight, a great anomaly; but the skill of the Japanese artist is shown in overcoming difficulties, and reconciling contradictions. A glance at the numerous examples in the work before us will at once make this clear. In this respect he is a close student of nature, but not in this respect alone, for in all classes of Art-workmanship there is evident a keen appreciation and a loving feeling for the more subtle beauties of nature. So deeply are they impressed on the mind of the Japanese artist that he can give expression to them with greater ease than artists of any other nation. With the slightest touches of his pencil, and with the least possible elaboration, he can suggest the light fleecy clouds and the rippling waves; the most natural disposition of stems, foliage, or flowers; every expression of the human face, more especially those of a comic character; with his brush he can dispose his colours with a harmony as remarkable for boldness of treatment as for its success in producing the most pleasing effects. Ample proofs of this are given in the splendid work by our authors in their introductory essay, and the reader can judge for himself in subsequent pages of the work wherein the Keramic Art alone is treated by them. That portion of it which appears in this first part is purely historical, and is treated exhaustively; no pains have been spared by the authors to ransack every reliable authority, and the knowledge so obtained has been judiciously worked up with the still more valuable information obtained by them directly from natives of the country, and from equally reliable modern sources. The determination of the several localities in which the various descriptions of pottery and porcelain are and have been manufactured, is particularly interesting and valuable. The province of Hizen supplied Europe, through Holland, with all of what is known in our collections as "Old Japan," and that known as "Imari ware," from its exportation from the port of Imari. Owari is next in importance for its keramic manufactures; then come those of Kioto and Kaga. The pottery or *faïence* of Satsuma is in high esteem, and differs essentially from all others—even its imitations—in its decoration and *body*. The wares of Awadji and Awata most resemble it. The *celadon* of Hiogo is of marked character and much prized, and there are many other classes of minor importance of porcelain *faïence* and even stoneware and semi-porcelain. We have already spoken of the prints of Messrs. Firmin Didot, & Co. as marvels of chromolithographic art; they represent very choice specimens of Kaga, Satsuma, and Owari wares. Besides these there are autotypes of about twenty other subjects of much interest; and, in accordance with this richness of illustration, the type, with coloured initial letters, employed for the letterpress is as perfect as possible, and is printed on paper of befitting excellence. We have no doubt, from our knowledge of the authors and their love for thorough work, that this first part will be followed by the others quickly, and of equal quality to the end. We are informed that the authors contemplate similar publications on the enamels, the lacquer ware, and the textiles of Japan. We wish them all the success they deserve.

THE ROYAL SCHOOL OF ART-NEEDLEWORK, SOUTH KENSINGTON.

THE wants of the so-called working-classes have now for many years occupied the attention of publicists, to the exclusion of sections of the community whose needs are not the less pressing because more concealed. The working man, when poverty overtakes him, has many doors open for his relief: and he enters with, in most instances, but a faint consciousness of his doing anything which calls for a sacrifice of feeling or a compromise of caste. His children may have a suitable education for twopence or threepence a week; while the poor gentleman, if he dares think of a public school for his boys knows well that he and his wife must pinch and scrape and suffer for the better part of their lives. If, in the meantime, absolute want steps in, a thousand considerations urge concealment, and it is only by the wistful eye and the fleshless temple that friends discover that "things are not going altogether well with poor Mr. So-and-so." In the event of his death, his widow and daughters have but too often to submit to the bitter bondage of dependency, or disappear altogether in the vain struggle for subsistence.

It is with peculiar pleasure, therefore, we welcome a scheme which has for one of its objects the ameliorating the condition of reduced gentlewomen without in any way derogating from their position as ladies.

The Royal School of Art-Needlework is admirably housed in one of the large "annexes" behind Albert Hall, entering from the Exhibition Road. It is under the patronage of the Queen, has the Princess Christian of Schleswig-Holstein for president, and Lady Marian Alford for vice-president. The last-named lady, indeed, with Lady Charlotte Schreiber, one of the council, is the life and soul of the school. Its objects are to "restore ornamental needlework, for secular purposes, to the high place it once held among decorative arts, and to supply suitable employment for poor gentlewomen." The council is composed of ladies of rank and recognised intelligence, who are aided by an Artists' Committee, consisting of Messrs. Frederick Leighton, R.A., V. Prinsep, and E. F. Bodley. The staff of lady-workers, already numbering a hundred, has been carefully

trained, and the school undertakes not only to execute needlework of all kinds (church-work and lace excepted) and to repair and restore ancient needlework, but to teach, and even give lessons, to amateurs at their own homes.

Among the many examples of work which struck us as being beautifully artistic in design and in the play of colour, we would mention the curtain-borders commissioned by the Duke of Buccleuch; door-curtains for the Duchess of Manchester; fourfold screen, embroidered with flowers, illustrative of the four seasons, for the Empress of Russia; embroidered fawn-coloured silk panels for the Duke of Westminster; and brown velvet, embroidered with sunflowers, for her Majesty. There were also many strikingly rich examples of *appliqué* work, and such commonplace materials as drilled cloth and Bolton sheeting were sublimed into things of beauty by the cunning of the embroiderer's art. No sort of commission is refused, from an ordinary carriage-rug to an emperor's *portière*, and equal conscientiousness is bestowed on all. That the school is doing admirable work and fills up a very palpable want, no one can visit it without being at once convinced; and those ladies who have conceived and carried out the idea deserve the warmest thanks of the community at large. There is one of the rules, however, which we think the council might modify with advantage, and it is that which says that applicants "must be able and willing, when employed, to devote eight hours a day to work at the school." Now, a stretch of eight hours' work is enough for women in the humbler ranks, and who are "to the manner born;" but for a lady, six hours ought to be enough; and when one considers the kind and quality of their work, and for whom they execute it, it ought to be ample. We are sure the vice-president and those ladies who take an active interest in the management of the school will give our objection due consideration. If they say that a self-supporting institution like theirs must keep its expenditure low, we answer, there is surely no absolute necessity for this where dukes and duchesses, queens and emperors, are the customers, and where the Art-designs on what they buy have passed through such hands as those of Frederick Leighton or Valentine Prinsep.

J. F. R.

EXHIBITION OF THE ART-UNION OF LONDON PRIZES.

WITH the exhibition, at the Institute of Painters in Water-Colours, of the pictures belonging to the prizeholders in the Art Union, the London Art-season may be said to close. The prizes this year number one hundred and seventy-eight, and those who cavil at the existence of such an institution would do well to visit the gallery and satisfy themselves as to the kind and quality of the Art it encourages. Many of the pictures exhibited are, we have no hesitation in saying, of an order of merit which the most fastidious would acknowledge, and we are glad to have to record a decided advance in the general taste as regards the kind of works selected.

The highest prize, it appears, was £250, and Mr. W. Howe, the fortunate drawer, has chosen the spirited battle-piece, 'Ligny,' by E. Crofts, which attracted so much well-deserved attention at the Royal Academy, and which it may be remembered represents a body of artillery passing the shoulder of a hill under the eye of Napoleon, who is seated on a white charger. The next prize, one of £200, was gained by Mr. C. F. Pooley, who has selected the splendid drawing of 'Snow in Harvest,' by H. C. Whaite, which adorned the walls of the Water-Colour Society. Its price was £252 10*s*., and Mr. Pooley, rather than lose so admirable a work, has wisely paid the difference. Then come two prizes of £150 each. The holder of the one is Mr. J. Dobell, who has secured Mr. J. Pedder's 'Pembroke,' with meadow in the foreground, which hung in the Royal Academy; and of the other Mr. H. Cushen, who has chosen from the same exhibition Mr. F. Wyburd's 'Breakfast-time,' representing a little child at a cottage door, feeding some pigeons. These are followed by three prizes of £100 each. The first, a view of 'Wargrave on the Thames,' with sedgy banks in the foreground, and cattle in the meadow beyond, is by W. H. Foster, and has been selected by Mr. E. A. Chorlton from the walls of the gallery of the Society of British Artists. For the second, the winner, Miss Sidebottam, went to the Royal Academy, and selected the striking picture of 'Storm and Sunshine,' by J. C. Adams, in which are seen some sheep in a broken foreground, with a fine stretch of heathy muirland under a disturbed sky. From the same exhibition comes a kindred subject by A. Hartland, entitled 'The Way over the Muir;' and this, the third £100 prize, has been secured by Mr. R. Broadwater.

Besides these, there are many works deserving notice among the smaller prizeholders, by such highly-esteemed artists as A. B. Collier, J. B. Grahame, R. E. Roe, G. Sant, J. W. McIntyre, T. F. Wainewright, G. Lucas, E. J. Cobbett, F. J. Cotman, and H. C. Selous; but our space is already occupied.

NATIONAL SCHOOLS OF ART.

WE regret to learn that Mr. Richard Redgrave, R.A., has been compelled, by failing health, to retire from his post as Director of Art in the Science and Art Department, South Kensington Museum. This has come upon us quite unexpectedly, as it is only recently that Mr. Redgrave had, under considerable official pressure no doubt, assumed the new position of Director of the Schools of Art throughout the kingdom; thus taking upon himself, unhappily as it now appears, more duty than his increasing years would permit him to fulfil to his own satisfaction.

As Inspector-general for Art, Mr. Redgrave has been connected with the Science and Art Department ever since its formation in 1852, having been previously connected with the Schools of Design when their centre of operation was at Somerset House, under the direction of the Board of Trade. To him the country is indebted for the systematic organisation of the various stages of instruction into which the present official course of tuition is divided; presenting, as they do, in a collective form, a really scientific and artistic routine—which to some minds is no doubt unpleasantly strict and needlessly cumbersome, but certainly affording a well-defined test of what the student has learnt during the course of instruction—instead of a mere haphazard method of testing the students by a set competition, in which the clever but possibly lazy and really half-taught pupil may, by a spasmodic effort, do much more than he will ever do again, when free from restraint or guidance.

Mr. Redgrave's withdrawal from the scene of so much earnest labour—in which, as a matter of course, he was overshadowed, until recently, by the late head of the department, now Sir H. Cole, K.C.B.,—will be felt in many ways, and we are quite sure will be greatly regretted by all who desire to see our Schools of Art intelligently directed to their proper purpose—the cultivation of the Arts of Design in relation to decoration and manufactures.

THE PRINT DEPARTMENT OF THE FRENCH BIBLIOTHÈQUE NATIONALE.

WHEN the menacing visitation of the Prussian siege, and the succeeding more ominous horrors of the Commune saturnalia loomed over Paris, the absorbing object of interest and apprehension, to the intellectual world, was the Louvre. It seemed of comparatively little moment if the Tuileries and other great monumental (as the French designate them) structures underwent a petroleum fate. Even the Alexandrian catastrophe, which appeared inevitable to the Imperial Library, was but a secondary dread. There was one other institute, devoted proximately to Art in its interests and honours, co-tenant with the *Bibliothèque* in the solemn halls of the old Palais Mazarin, but dwelling ever in something of recluse retirement, and all but unknown to the dangerous masses or the feeble *bourgeois*. It shared in the conservative intervention which arrived in good time. We allude to the *Département des Estampes*, similar in its functions to our Museum print-room. In its extent, its variety of contents, and its scarcely appreciable value, it is truly unique. In the vast changes and ameliorations which its *locale* has recently undergone, it has been more brought into notice; and what is of more importance, a singular vacuum in historic reminiscences of its origin and progressive realisation has been effectually filled up most commendably by the present custodian and controller of the department, the Viscount Henri Delaborde, in a volume published by the house of Plon.

Having all the necessary materials at his hand, M. Delaborde has given a clear and singular account of the series of vastly-liberal donations and free-handed government-purchases by which the collection has been gradually formed. He opens his review with the startling information that the impressions which, towards the close of the seventeenth century, constituted the Print Department, and then amounted to 125,000 in number, had increased up to the present day to 2,000,000, garnered in 14,500 volumes and 4,000 portfolios. Then comes a challenge; a glove is flung into the lists, on the assertion that not alone in this numerical array, in this substantial wealth of matter, are the other collections of Europe—those of the Low Countries, England, Germany, and Russia—left behind, but in the abundance of various serials devoted to history and topography, to illustrations of archæology, ethnography, natural sciences, and general technical enlightenment.

We by no means purpose entering upon a scrutiny of this widely-expanding topic, and shall only note the remarkable incident which gave a thoroughly solid foundation to the institution of such notable assumption. It associates the names of Colbert, Louis XIV., and the greatest collector of his time, the Abbé Michel de Marolles. With the latter, the cultivation of a taste for masterpieces of engraving was, in its unsubsiding fervour, a very religion. He surpassed all his precursors in this peculiarity, and, adding every available acquisition to his collection, at length found himself possessor of 124,400 veritable *chefs d'œuvre*. An instance is given of his amateur perseverance and free-handedness. For many years he wished for a proof of a small engraving by Lucas Von Leyden of a cabinet picture called 'L'Espiègle,' and at length coming by chance upon one, he made it his own by a lavish outlay of sixteen louis d'ors. There was one who at that time threw a repute for sound government over France, by whom the intrinsic value of this accumulation of masterpieces was appreciated, the great Colbert, and by him the expediency was felt not to leave it subject to the chances of dispersion. He found no difficulty in bringing over to this opinion Louis XIV., and consequently an arrangement was concluded with the abbé; he parted with his treasure to the crown on very moderate terms, and so, in volumes richly bound in morocco, stamped with the royal arms and cipher, it was formally consigned to the *Bibliothèque*. There they have remained, and do still remain, greatly enhanced in value, after having been clouded over with more than one menace of destruction in times when social order almost toppled into chaos.

Since the Colbert epoch, thirty different collections, frequently figured forth in thousands, have been piled on the Marolles foundation, and the incidents connected with their acquisition are set forth with much clearness and *verve* by M. Delaborde. To indicate how various are the subjects illustrated in these compilations, we shall merely select three items, viz. designs in connection with botany, which had constituted a cabinet of the Prince Gaston of Orleans; 1,408 designs after antiques, more especially of the Byzantine epoch; and, thirdly, fifty-two volumes which had belonged to the Minister of State, Bertin, containing a precious collection of Chinese singularities of Art.

This volume also contains a brief biographical and critical dictionary of certain select masters of the *burin*, of whom works are in special exhibition in the *Bibliothèque*, and may be taken as samples of the different European schools. Upon the whole, we cannot doubt that this plump octavo of curious information will be welcomed by the fervid class of print-amateurs.

MINOR TOPICS.

SOUTH KENSINGTON.—The post of Director of the Art Department, vacated by the retirement of Mr. Redgrave, R.A., has been accepted by Mr. E. J. Poynter, A.R.A., and a better appointment could scarcely have been made. The new Director has most satisfactorily performed the duties of Slade Professor at University College since the institution of the office in 1871; he is, moreover, an artist of high reputation, and in every other respect eminently qualified for the position assigned to him. Mr. Redgrave retires with a well-earned annual pension of £750, specially granted him by the Lords of the Treasury.

THE WORKS OF SIR EDWIN LANDSEER, R.A.—Mr. Algernon Graves has, with much assiduity and research, prepared for publication a complete Catalogue of the works, both engraved and unengraved, of our great animal-painter, arranging them chronologically, so that we are able to see what each year produced from his pencil. Where it was possible to give a history of particular pictures, or any anecdote concerning them, this has been done in the form of notes; and in the case of engraved works, the name of the engraver is appended, with the date of the period of publication. There are other points in the arrangement of this Catalogue which add considerably to its value. The Queen, who is well known to take much interest in all that concerns the works of Landseer, has graciously permitted the book to be dedicated to her. It is published by Messrs. H. Graves & Co., Pall Mall.

MR. STREETER, of New Bond Street, has just finished a large centrepiece for the officers' mess of the 38th Regiment. It is about three feet eight inches in height, and its leading feature is a classically-shaped vase, in which are introduced on opposite sides two shields, in *repoussé* work, representing Lucknow and Sebastopol. The vase itself rises from a square base,

at the corners of which are figures representing the four continents, and between these are richly-chased *plaques*, showing in a very spirited manner four of the most important engagements in which the regiment has been engaged, viz. Badajoz, Salamanca, Monte Video, and Kimerdine. The composition is in excellent taste throughout, and the modelling of the four figures representing the continents deserves high praise. The artist, we understand, is quite young, and if he goes on as he has begun, we shall very soon, no doubt, hear more of him.

MR. W. DAY KEYWORTH, JUN., has just finished a very spirited statuette representing a youth, knickerbockered, bare armed, and open throated, in the act of preparing to strike the ball. It was commissioned by Algernon Peckover, Esq., of Wisbeach. The same artist has considerably advanced with his colossal statue of the late James Clay, Esq., who represented Hull in parliament for a quarter of a century. It is being executed in Sicilian marble, and will be placed in the new Town Hall, which has already been adorned with the products of Mr. Keyworth's chisel. These are the statues of William and Michael de la Pole and of Andrew Marvel, which have been previously noticed in our pages. The lady of Charles Wilson, Esq., the present member for Hull, has also been sitting to the artist, who merits all the favours his townsmen can bestow on him.

MEMORIAL OF BYRON.—To all educated foreigners, the representative English poet of this century is Byron; and now that his countrymen are about to commemorate him in bronze or marble, it will interest our readers to know that there is in the gallery of Mr. Graves, Pall Mall, an original portrait of the poet by the late Richard Westall, R.A. It is almost in pure profile, and gives one an impressive idea of the intellectual power of the man. The strong chin, the exquisite curve of the pouting lips, the free straight nose, the well-set, clear hazel-looking eye, the bright brow and delicate temple, dominated by a wealth of curls ambrosial, and the noble air of the whole head, give warranty of a demigod more than of a man. The only physical drawback, to our thinking, is the ear, which is lobeless and adheres to the cheek. The owner of this remarkable portrait is John Bruce, Esq., of South Park, Wadhurst, and it will no doubt be consulted by the sculptor who will have the honour of designing the monument.

THE PARK LANE FOUNTAIN.—Park Lane, opposite Hertford Street, becomes, by the late improvements, bifurcated as it descends to Piccadilly, and it is on the open space immediately in front of the acute angles so formed that the fountain, on which Mr. Thornycroft has been engaged for the last three years, is placed. The triangular form of the site has been admirably utilised by the sculptor; and his design, which was the one chosen from among those of several able competitors, has taken a trifrontal shape. From a polished granite basin, twenty feet in diameter, and whose outline runs into a series of six geometric curves most grateful to the eye, rises the basin of the pedestal, and round this base sit singly the classic Muses of Tragedy, Comedy, and History, each of the three interspaces being occupied by a tazza, from which will flow, when the Board of Works thinks fit to nod, a streamlet of water into the spacious basin beneath. From this base springs a short triple-shafted pedestal, with a foliated cap of grey Mansfield stone, and on the top thereof stand in heroic size, and each in appropriate attitude and dress, our three great poets, Chaucer, Shakspere, and Milton. These being the chief figures, are executed in hard white marble, which has a striking effect against the subdued bronze of the seated Muses. The crowning feature of the composition is a winged figure of Fame, in gilt bronze, who stands tiptoe on the semicircular top of the slender column round which the poets are grouped. The laurel-wreath is in her hand and the trumpet at her lips, as, with upraised wings and uplifted face, she fronts, like the figure of Shakspere, the unbroken expanse of the park. The art-merits of this work are such as will secure to Mr. Thornycroft his place in the front rank of our sculptors, and why such an artist has hitherto failed to receive academic recognition we know not. The affairs of the late Mrs. Brown, the lady, who, with rare public spirit, intended leaving ample funds not only for the erection of this fountain but for the building of public baths, are, we regret to say, thrown into Chancery, and Mr. Thornycroft, we fear, will have to go without his full reward. When he undertook this commission three years ago he was busy on his colossal equestrian group of Boadicea, which we hope one day to see occupying an appropriate site, and he at once set it aside in order to give his whole energies to the fountain. The design is in every way worthy of his reputation, and those artists who in future attempt street-sculpture in London will have to work up to the noble example he has set them. In walking up Hertford Street, one has the gleaming white figures of the poets backed by the green boskery of the park, and between him and the expanse of heaven the golden sheen of the crowning Fame.

THE CUP, or more properly speaking the Vase, executed by Messrs. Elkington & Co., as the principal prize run for at the recent Brighton races, is a fine work of Art-manufacture. It is of oxydised silver relieved by gold; the centre medallion illustrates racing of the present day: at one side is a bas-relief representing a tournament in the thirteenth century; the opposite side bears another relief, illustrative of tilting at the ring as practised in the sixteenth century; thus pointing to the various phases of equestrian sport adopted from the period when Brighton was but a fishing village. The foot is embellished with four Nereids, in the act of drawing a net out of the sea. The summit of the vase bears a richly-draped female figure, seated upon a shell supported by coral—symbolic of the important rank which Brighton has attained among marine towns; in her hand she holds the prize intended for encouragement of racing. The handles of the vase are formed of lances artistically arranged with sea-birds, from whose beaks are suspended the ancient *In Sigillum de Brightelmston;* and round the upper portion of the body of the work are placed various accessories of dress requisite for the performances indicated in the reliefs. The neck of the vase bears a portrait-medallion of George IV., whose Pavilion at Brighton is now appropriately changed from a royal residence into the local Museum. Messrs. Elkington had the honour, we understand, of showing the prize to her Majesty at Osborne prior to its delivery to the race-committee.

SIR FRANCIS GRANT, P.R.A.—It is satisfactory to know that the accomplished President of the Royal Academy does not mean to resign the high office he so honourably holds; we trust it will be a very long time before a vacancy is created in any way, except by his own voluntary act. To indicate his successor would be by no means easy or safe; the position requires a rare combination of gifts, seldom found in one man. It is told of Charles II., that, when his brother James warned him of a plot against his life, his comment was this:—"Nobody will kill me to make you king." We hope Sir Francis Grant will continue to be the President until a member can be pointed out who is in all ways worthy to succeed him.

MESSRS. CHATTO AND WINDUS will bring out immediately "The Great Divide," which is a description of the Yellow Stone region, and of the adventures therein by the Earl of Dunraven. His *compagnon de voyage* was Mr. Valentine Bromley, the well-known artist, whose illustrations taken on the spot will add greatly to the value and importance of the work.

THE NEW AQUARIUM AT WESTMINSTER.—There is one feature about the new Aquarium—the walls of which are already up, and the whole, it is confidently expected, will be finished before Christmas—to which our daily contemporaries have scarcely given sufficient prominence, and that is the Picture Gallery. The Society is now ready to receive pictures and other works of Art, and the Council has decided to award a Gold Medal and One Hundred Pounds for the best Oil Painting exhibited, as also a Medal and Fifty Pounds for the best Water-colour drawing, The Society, moreover, will give away prizes to the value of £3,000 for distribution amongst the season-ticket holders and Fellows in the Art Union of the Society, and these prizes will be mainly selected from the Gallery. Should such arrangements be carried out in the same spirit as that in which

they are propounded, the Society will take a position second to none in London. The names of the Committee are such as to create implicit confidence in the minds of the public.

KIRKCALDY.—The Fourth Annual Exhibition of the Kirkcaldy Fine Art Association, which opened in the early part of the Autumn, has proved very successful, being supported by very many of the leading artists of Scotland. The number of pictures exhibited was 340; and sculpture was well represented. The want of a suitable gallery for the purposes of exhibition is much felt by the Committee, especially as in its absence full justice cannot be done to the works of contributors.

TWO notable pictures by the late Sir Edwin Landseer were on view for a short time at the gallery of the Messrs. Graves, in Pall Mall. The one was a life-sized portrait of 'Lady Emily Peel and her favourite dogs.' These animals are, we believe, of a Prussian breed, with long hair like a retriever, and long clean-cut heads like a deerhound. The lady, attired in a white dress, sits on a rocky bank with the paw of one of the hounds resting lovingly in her lap, while the other looks up at her with wistful intelligence. Both are painted in Sir Edwin's best style; but the picture otherwise is in several parts unfinished. It was painted for the late Sir Robert Peel, but was not delivered during the artist's life. The other work is a finished example of Sir Edwin's latest manner, and when exhibited in the Royal Academy in 1870 was called 'The Doctor's Visit to Poor Relations at the Zoological Gardens;' but is now more fittingly named 'The Sick Monkey.' It was painted for the late Thomas Baring, Esq., for three thousand guineas, and was bequeathed by him to Lord Northbrook. We stand before a monkey's cage, and on the perch facing us sits a black-coated fellow eating an orange which he holds with his forepaws, while he grasps another with his toes. He affects no concern for the poor sick animal in the tawny yellow coat, which a sympathetic monkey of quite another kind, seemingly, has taken upon herself the office of nursing, as they lie lovingly together among the straw; but probably he is on the watch for intruders or disturbers of his sick friend, and we do our brother an injustice. We need scarcely add that the sympathetic droop of the muscles of the mouth in the nurse is almost human in its tenderness without any suggestion of caricature, and that the creatures are painted with the most consummate mastery of brush.

MR. THORNYCROFT'S magnificent equestrian statue of the late Lord Mayo, which was so successfully cast by Messrs. Cox & Sons, at their bronze foundry, Thames Ditton, is now on its way to Calcutta, where, when erected, it will be unveiled by H.R.H. the Prince of Wales, during his visit to India.

A GLASS VASE, in size and shape about that of our ordinary pint measure, only without a handle, sculptured in bas-relief after the style of the Portland Vase in the British Museum, will, we are sure, create great interest in Art-circles. It is to be regretted that the young artist, Signor de Giovanni, did not come to this country earlier in the year, so that his beautiful work might have been seen and admired by appreciative judges and connoisseurs. Its production has occupied four years, and its Art-merits are of the highest order. The central relief of the vase consists of six figures representing the education of Bacchus. The infant demigod has been brought by Mercury and entrusted to the care of his Aunt, Ino, the sister of Semele, and to that of old Silenus. Whilst Ino holds the child, Pan is using his best efforts to induce him to sip the juice of the grape to the great delight and satisfaction of Silenus. The incident is enlivened by a Nysian nymph, who fingers her tambourine and gambols joyfully. This classic tendency in Art the Italians have inherited ever since Niccola Pisano executed his amous baptistries of Pisa and Siena.

WE are glad to note that the Walker Art Gallery in Liverpool continues to prosper. Among the works lately presented to it is a landscape of some importance, the gift of Arnold Baruchson, Esq., whose active interest in the welfare of the gallery and in all matters pertaining to Art is, we are glad to think, gratefully recognised by his fellow townsmen. The work in question represents 'A Forest in Finland,' and attracted no little attention in the Paris Salon of last year. The artist is M. Bernhardt Lindholm, gold medalist and Member of the Imperial Academy of St. Petersburg. We have looked carefully over the list of the "Works of Art purchased by or presented to the Corporation of Liverpool," and, without questioning the taste and judgment of the Committee of Management, we think that the proposal by one of the members that an Art critic of recognised position, and unconnected with the town, should be occasionally consulted with regard to purchases and gifts of pictures, is well worth consideration. The corporation would unhesitatingly do so in an architectural matter, and why not in a painting? The Walker Art Gallery will very soon lose all Art-value if the most jealous care be not exercised in what it purchases or accepts; and we can already see that those already hung are not all of the Lindholm quality.

OF the works left on the eve of completion by the death of the late J. H. Foley, R.A., we learn that the 'Guinness' statue, commemorative of the restoration of St. Patrick's Cathedral, Dublin, has been placed on its pedestal in connection with that edifice; the 'Stonewall Jackson' for Virginia is now on its voyage for the Southern States; and the grand figure of the patriot 'Grattan,' for Dublin, simply waits the instructions of the committee for erection in the immediate neighbourhood of 'Burke' and 'Goldsmith,' by the same artist.

ART-PUBLICATIONS.

A SECOND instalment of Professor Unger's masterly etchings from the works of Frans Hals has made its appearance;* it completes the entire series of the publication, consisting of twenty plates, exclusive of the painter's portrait. The first moiety of the work received from us most favourable notice about two years ago, and this second portion, if not quite as interesting and varied in subject as its predecessor, will be no less acceptable to every admirer of the art of etching. The first plate, called 'The Joyous Trio,' is from a picture by Hals in the Berlin Museum. There are three figures in the composition: a young female dressed in the extreme fashion of the time, with an enormous neck-ruff reaching to the top of her head, a slashed tight-laced bodice, and a satin petticoat. It may be a libel on the lady to make such a charge, but most certainly the expression of her face, and the attitude in which she sits—at three quarters length—suggest the idea that her "joyousness" arises from something other than natural vivacity. By her side, and looking into her face with a jovial smile, is a man of middle age, full-bearded, and wearing a flat cap on one side of his head; behind them, and forming the apex of the group, are the head and bust of an older female, waving in her right hand what looks like a circular waist-girdle. The three heads are admirably grouped in juxtaposition, while the dark dresses of the two elder figures bring out into striking relief the younger female in her comparatively light-coloured costume.

Following this are full-length portraits of Hals and his second wife, Lysbeth Reyniers, from the picture painted about 1607, and now in the Amsterdam Museum. The couple, in full holi-

* "Etchings after Frans Hals." By Professor William Unger. With a Notice of the Life and Works of the Master, by C. Vosmeyer. Published by A. W. Sigthoff, Leyden; J. W. Kolckmann, London.

day costume, are seated in a garden, apparently on a bank and under a large tree, the lady resting her right hand on her husband's shoulder, while his right hand is thrown across his chest. Hals, in a broad-brimmed hat, is laughing heartily, as if he had said something jocose to his wife, who also laughs, though more demurely. The right side of the picture shows an open landscape—part of the garden—with people walking about, a fountain, sculptured figures ornamenting the grounds, and the front elevation of a villa residence. The picture as a composition is really beautiful; Hals and his wife are posed with ease and grace, and there is a luxuriousness about the whole which is very attractive. This is, to our mind, one of the most charming subjects in the entire series, and as an etching is scarcely equalled by any other.

Passing over several excellent portraits of single figures, one of which, however—a full-length of Willem Van Heythuysen, painted between 1635 and 1640, and now in the Lichtenstein Gallery, Vienna—has quite a Van Dyk character, we reach a subject of numerous figures, 'The Officers of a Company of the Amsterdam Civic Guard,' copied from a very large picture painted in 1637, which hangs in the Town Hall of that city. Its chief interest is in the faces of the gallant home-soldiery, which are so severally expressive that one might undertake to give the character of each man from his portrait. Hals evidently did what he could to give effect to a scene which, under the most favourable circumstances, was not promising.

'The Laughing Toper,' and 'Hille Bobbe,' are two portraits which conclude the series: the former, painted about 1627, is in the Amsterdam Museum, and the latter, painted about 1650, is in the Berlin Museum. The 'Toper,' a half-length figure, with hand uplifted, is the embodiment of hilarity; 'Hille Bobbe,' called in her time the "Witch of Haarlem," is an old woman with a massive face, holding a large tankard in her hand, and turning her head towards the left shoulder, on which is seated a large owl with a deathlike face. 'Hille Bobbe' and her feathery companion are well matched in hideousness, yet the etching is a wonderful bit of artistic work.

That Professor Unger is a thorough master of the etching-point there is ample evidence in this series of prints, which must well maintain the high reputation he holds both in Europe and America. What his process of working may be we know not, but there is a certain peculiarity of appearance in his engravings—a peculiarity of excellence it may unquestionably be also called—we scarcely recognise in the etchings of any other modern engraver. He has caught not only the expression of Frans Hals's portraits, but the very touch of the painter's hand, and transfers into black and white, and, by his judicious arrangement of *chiaroscuro*, even intensifies, the rich colouring of the old Dutch artist: these etchings are of rare merit. In taking leave of them we must not omit to pay a tribute of praise to M. Vosmeyer for his well-written descriptive and biographical text, of which a careful translation into our own language is given for the benefit of English subscribers to the work; and there ought to be many such. The enterprise of M. Sigthoff, of Leyden, in publishing such a work as this, with some others of a kindred nature, is most creditable to him.

Mr. William Alfred Gibbs has published a very costly book—costly, that is to say, to the producer, though not to the buyer. It is beautifully printed and exquisitely bound, with twenty photographs from clever drawings: they were, we believe, the result of an advertisement offering a liberal sum for the best series of designs, the prize being awarded to M. Montbard. They might be better, but certainly they might be worse; and, undoubtedly, they suffer greatly in the transfer to photography. The poem they illustrate is entitled "Arlon Grange:" it is by no means the first publication of the author, but it will certainly sustain his claim to a high position among the minor poets of the age. It is principally in blank verse, but scattered through the poem are some lyrics of remarkable beauty, stirring the fancy and touching the heart. A versified story, well told, full of deep thought, with high moral purpose, in style vigorous yet refined, is not to be obtained every day. The writer has a mind thoroughly righteous, a brilliant imagination, and large acquaintance with life—its realities as well as its descriptions in books; and we have to thank him heartily for the true enjoyment we have had in perusing his beautifully got-up book—a charming exterior, introducing to a high and holy teaching that graces every page.

Messrs. W. and A. K. Johnston are determined that geographical ignorance on the part of the community generally shall not be laid to their account, if the publication of a good and cheap atlas can avert the charge, for they have recently issued one which fully justifies the title given to it of "The Unrivalled Atlas." * It contains no fewer than thirty-four maps, measuring more than twelve inches by nine inches, capitally engraved, and well-printed in colours; to which is added an index of twenty thousand names of places shown in the atlas, with the latitude and longitude of each. And this may be bought for three shillings and sixpence. Here indeed is cheapness combined with excellence and utility, such as a few years ago no one would have presumed to foresee, at least in an atlas.

A small portfolio of photographs has been issued by Messrs. Mansell, entitled "Studies by Francis Miles." They are of female heads—pretty, fanciful, and graceful; nothing more. The artist can do these things well; it is to be seen if he can produce better—aiming at a higher purpose; we believe he may and will: these are but beginnings. His danger will arise from a too facile pencil; he will never do much if he is content with easy work, and will not grapple with difficulties. The set of ten studies is very varied and very charming; they may be sure of popularity.

Whatever value may be assigned to photography as a medium of book-illustration, there is no doubt of its popularity with those who admire realism in landscape scenery, and regard such a quality as the only thing needful in Art. Mr. S. Thompson has long since obtained reputation as a very skilful artist in the use of the *camera*, and gives good proof of this in a work, "Studies from Nature," † he is bringing out, the first part of which has been sent to us. It contains four photographic prints of subjects well selected and varied—'A Beechen Slope, Knole;' 'Summer-time, Penshurst Park;' 'The Monarch of the Woods;' and 'The Old Pier, Lynmouth.' The first makes a beautiful picture; 'The Monarch of the Woods' is a fine study of a magnificent oak, but is deficient in well-balanced light and shade, the *weight* of colour being too much on the top of the tree: the other two come out well. Each plate is preceded by a page of appropriate description.

Miss Hooper, in a short tale very simply told,‡ draws a contrast between wise and foolish mothers and daughters. There are two families in the middle sphere of life, one of which has as its maternal head a vain and extravagant woman, whose object is to keep pace with her richer friends and neighbours, while she brings up her daughters in a way that unfits them for everything but "society;" the end of which is that the husband becomes involved in debt through her lavish expenditure, and commits suicide. A married daughter, the wife of a worthy man whose home she renders miserable by her incapacity for managing a household, and her insatiable desire for gaiety, leaves him a widower in less than a year of their wedded life, because she persists in going to a fashionable party when she was in reality too ill to leave her bed with prudence. On the other side is a family, their relations, whose presiding genius is a wise and sensible woman, bringing up her children in a manner that qualifies them for all the varied duties of life, and the result is prosperity and happiness. The moral of the story is plain enough, and the lessons it teaches might be beneficially learned in many modern households.

* "The Unrivalled Atlas of Modern Geography for Schools and Families." Published by W. and A. K. Johnston. Edinburgh and London.

† "Studies from Nature." By Stephen Thompson. Published by Sampson Low, Marston, & Co., London.

‡ "Wives and Housewives: a Story for the Times." By Mary Hooper, Author of "Little Dinners," &c. &c., and Professor of Domestic Economy at the Crystal Palace School of Arts. Published by Hamilton and Sons.

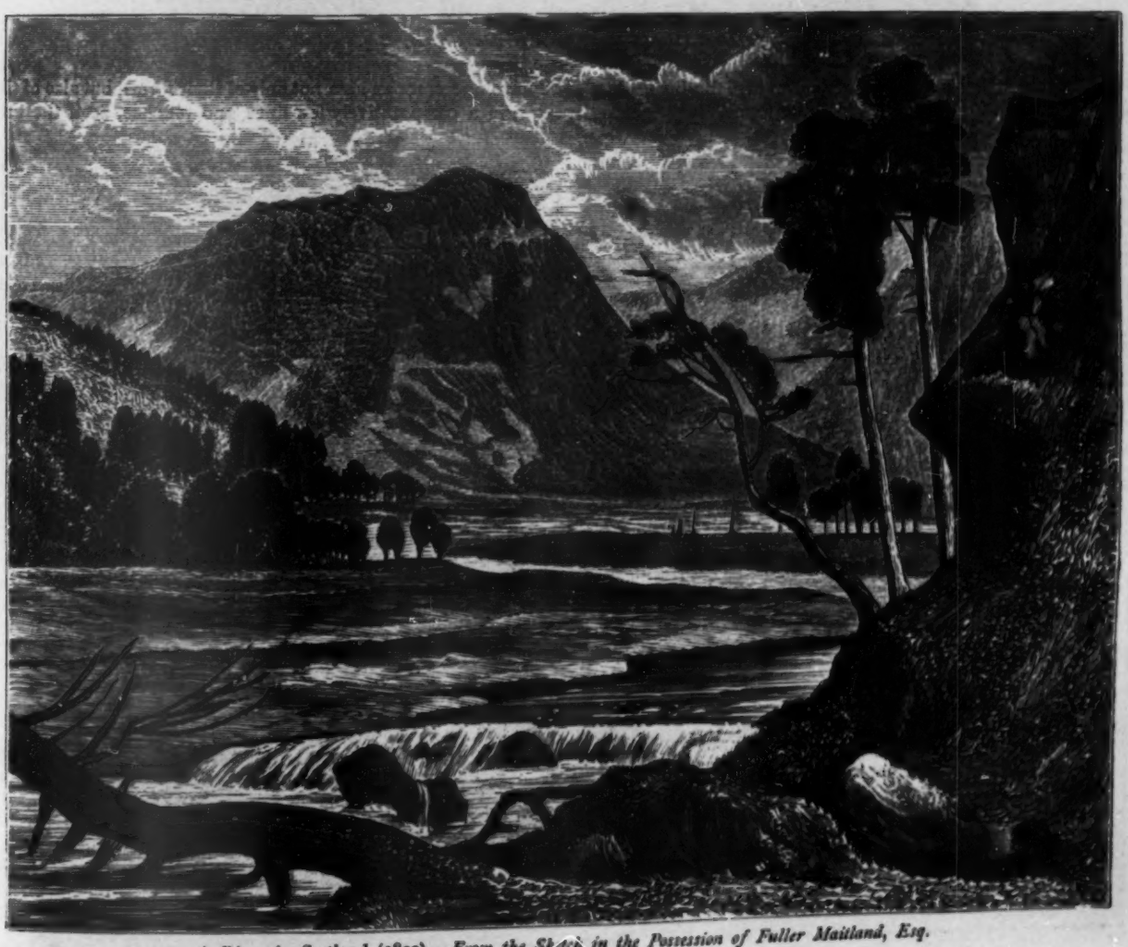
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STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

THE engraving on this page is from a small oil-sketch, one of several of a similar kind which have been lent to us for this series of papers. We have no clue to the locality represented, but the picture gives evidence of the painter's realism in the study of landscape.

The 'Stag's Head,' a large but slight sketch in black chalk, is the property of Mr. Algernon Graves. This drawing is the study of the head of the stag in the painter's fine picture, 'The Sanctuary,' exhibited at the Royal Academy in 1842, and now belonging to her Majesty. Mr. A. Graves says, in his excellent catalogue of the works of Landseer, that the picture was painted for Mr. W. Wells, who paid the artist 105 guineas for it, but afterwards gave it up to the Prince Consort. Even in this rapidly dashed-off sketch of the animal's head, drooping with fatigue and with the sound of the dogs still echoing in its ears, there is as much real character as in the finished picture, of which there are no fewer than four different engravings, all of them varying in size.

The next illustration,—we have given it the special title of 'Mounting Guard,'—is called in the catalogue to which reference has just been made, 'A Dead Stag and Rough Hound, Inverness-shire.' The original sketch, from which our engraving is copied, was sold at the artist's sale for 100 guineas. There is



A River in Scotland (1829).—*From the Sketch in the Possession of Fuller Maitland, Esq.*

no evidence that Landseer ever made a painting of the subject, but it would appear that he lent the drawing to the late J. D. Harding, who introduced a lithographic print of it into his valuable book for Art-students, "Elementary Art, or the Use of the Chalk and Lead Pencil;" employing it to illustrate the principle that, "in Animals, where their hairy covering will not admit of being represented by continuous lines, such as are used in depicting other objects, the lines, or strokes, besides distinguishing

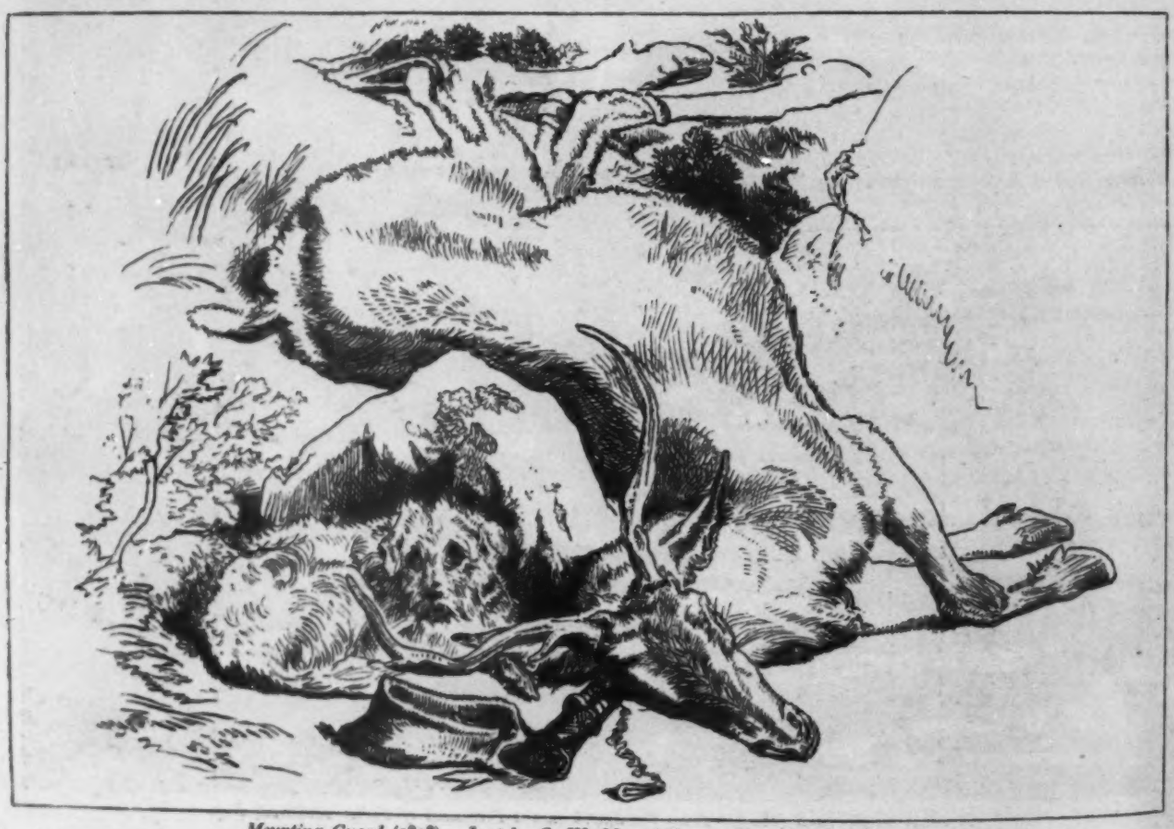
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the nature of that covering, should be so arranged as perfectly to suggest the true Form underneath:" he had previously applied the same rule to the human form, stating that "it should never be so enveloped in Drapery as entirely to hide its proportions."



Stag's Head (1842).—*Lent by Algernon Graves, Esq.*

Now in the two animals of Landseer's drawing, the living dog and the dead stag, by the side of which the former keeps guard, we have as correct an idea not only of their forms, but also of their skins, in a comparatively few lines and touches, as if the artist



Mounting Guard (1828).—*Lent by C. W. Mansel Lewis, Esq., Stradey, Llanelly.*

had covered their bodies with his handiwork. The easy way in which the stag lies on the sloping earthbank is so true that there can be little doubt of the sketch being made from nature.

There are in existence a few etchings of domestic animals, executed either by Sir Edwin himself or by his brother, Mr. Thomas Landseer, from sketches by the former when he was

quite a boy; that is, between the years 1809 and 1818. But he had placed at our disposal, by Mr. George Gurney, of East Dulwich, a considerable number from which to make a selection; among them are two introduced here, the short-horn bull, and the pig and cow's head, both of them pencil-drawings. must have made very many more studies than these, for we have



A Short-horn Bull (1812).—*Lent by George Gurney, Esq., Camden Lodge, East Dulwich.*



On the Beach at Hastings (1840).—*Lent by H. W. F. Bolckow, Esq., M.P.*

The young artist must have found the originals of these in some farmyard not far from the metropolis as it was in his days.

We add another scene at Hastings to those given in earlier pages—a sketch executed with a pen, the shadows in sepia.

It may be called 'A Study of Forms,' for it seems as if the fishermen and fisherboys had arranged themselves in a variety of attitudes, as they sit or recline on the sunny beach, for the express purpose of serving as models for the artist: they could



Studies in the Farmyard (1810).—*Lent by George Gurney, Esq., Camden Lodge, East Dulwich.*

scarcely have so placed themselves without some hint to that effect. And yet how naturally each figure is disposed, and without any apparent design; and into what a picturesque group all the different materials of the composition are arranged.



Among the Turnips (1812).—*Lent by George Gurney, Esq., Camden Lodge, East Dulwich.*

The last engraving is another of Landseer's very early studies; the setter-dog has scented some partridges in a turnip-field, and with pointing nose and uplifted tail gives unmistakable intimation to the sportsman of their presence.

J. D.

SILVER AS AN ART-MATERIAL.

By P. L. SIMMONDS.

ALTHOUGH silver has been somewhat thrown in the shade of late by the enormous production of gold in America and Australia, causing the superior metal to be more generally adopted as the standard of value, yet there are evidences within the last few years of greater discoveries of silver. Indeed, questionable tales have been circulated to the effect that veritable mountains of silver exist on the Pacific side of the United States. A few observations thrown together on the production and uses of silver in the arts, manufactures, and commerce, may prove useful, and I have been at the pains of examining all the French and English official returns and authorities likely to supply reliable data.

After gold and platinum, silver is the most unchangeable of metals, as it does not oxydise in dry or moist air. It is the most lustrous of all the metals. By the alchemists it was accepted as the emblem of the pale "silvery" moon, under the name of Luna or Diana, and some of the salts of silver are called "lunar" to this day. It tarnishes rapidly in sulphuretted hydrogen, owing to its great affinity for sulphur; it is from the presence of sulphur in eggs and in mustard that it is necessary to gild the bowls of silver spoons used for these edibles.

M. Leon Faucher estimated that in 1851 the American production of silver was £7,680,000. In 1857 Mr. W. Newmarch considered it to be £10,000,000 sterling, and the total silver produce of the world he set down at £12,000,000 per annum, or nearly double the yield in 1848. This amount is certainly exceeded now, for the silver produced in North America in 1873 was returned as follows:—

	Dollars.
Mexico	868,798
Nevada, Utah, Idaho, and other states and territories of North America . . .	30,446,853
	31,315,651
Or about . . .	£6,663,130

Moreover, if we examine recent returns, we find our average annual imports from Mexico in the last three years have been £3,000,000; from the United States £4,700,000; and from Europe over £3,000,000; the total being £13,500,000. All of this is, of course, not ingots or bullion, but consists also of coin. The annual production of silver may, however, be fairly taken at £13,000,000, the great bulk of which flows in the first instance to this country.

The demand for silver coin and bullion has always been greatest in the eastern countries, India, China, &c. If we examine the figures for British India, of which we have the official returns of imports and exports, we find that from 1847 to 1873 the total imports of silver bullion were to the aggregate value of £218,310,749, of which only £36,993,258 was re-exported, showing a balance of upwards of £181,317,491 sterling of silver remaining in the country; thus proving to this day the assertion of Pliny, that India is the sink of the precious metals. Silver is the circulating medium of China, and that empire receives large quantities. Silver coins used to be the sole currency for India, but of late years endeavours have been made to replace as much as possible silver by gold. There used to be a branch mint at each of the three Indian Presidencies, but that at Madras was closed in 1869. The value of the silver coined in India between 1841 and 1872 appears by the official returns to amount to £182,571,329. The government of India held in March 1872 a reserve of silver coin and bullion in its coffers of £7,485,894.

The silver used in coinage in the United Kingdom from 1846 to 1853 amounted in value to but £10,416,488, and estimating it roughly at 5s. the ounce, this represented 41,665,952 ounces. The total imports of silver since 1858, when the Customs first registered the receipts, down to the close of 1874, are returned in value at £177,074,087, and the exports in the same period are given at £164,959,153, leaving a balance of £12,114,934, or about 48,500,000 ounces. Judging by the quantity used up in coinage, a very small surplus seems to remain for employment in the Arts and manufactures. It is true that there is some quantity of worn coin reminted, and about £200,000 value of silver obtained from lead-ore smelted in the kingdom. Our English silver coin is alloyed with 7.5 per cent. of copper, and has a specific gravity of 10.3.

In Italy there was coined at the three mints of Milan, Turin, and Naples, in the five years ending with 1865, silver coin to the value of a little over £5,000,000 sterling. In the United States the silver coinage in the two years ending June, 1874, was £1,800,000; and silver bars were stamped, in 1874, of the value of £1,370,000. According to a convention entered into, Belgium, France, Italy, and Switzerland bound themselves not to coin, collectively, in 1874, a larger number of silver five-franc pieces than should amount to £5,000,000 sterling.

Almost all the principal countries are in a fair way of adopting the single gold standard; and hence, although silver coins will still be in demand for small payments, the general transactions of the world will be carried on with gold. Besides the current national silver coins issued, there is a small annual consumption of silver in many countries for medals granted by government and by various scientific and agricultural societies, schools, and colleges, and for prize-cups and pieces of plate for presentation.

In the sixteenth century the immense quantities of silver poured into Europe from Mexico and Peru completely banished the wooden bowls from the houses of all rich persons. During the next century no person above the rank of a peasant drank his wine or beer from other vessel than a silver tankard; so much so that, in 1696, the use of silver-plate, spoons excepted, was obliged to be prohibited in the public-houses of London. The taverns, indeed, had usurped the place of the churches in the possession of silver articles; and a profusion of plate is still, to a great extent, the characteristic of the *cafés* of Paris. The extension of the manufacture of silver articles is intimately connected with the extended use of tea; the manufacture of teapots, sugar-basins, spoons, and forks, employing, it is believed, more than half of all the silver used for every purpose, and of this quantity the spoons take the chief part.

The observations made by the jurors at the first London International Exhibition are even more pertinent now that there is a universally growing taste for objects of Art, and they are held in increasing estimation. Industry directed by science fosters this popular tendency. By the novel and successful application of cheap materials and of economical processes to the multiplication of works of Art, the best models are daily brought more and more within the reach of all classes. New and purer sources of enjoyment, hitherto the privilege of the few, are thus opened to all the members of civilised society. Again, the diffusion of good taste in the Fine Arts cannot but beneficially affect the productions of industry generally, so that what has hitherto been valued merely for its usefulness, may, in many cases, be rendered an object of attraction to a cultivated eye and a refined mind. Mr. G. J. Cayley, in his official British report on gold and silver plate shown at the Paris Exhibition in 1867, suggests a compromise between Art and trade. "It is a question," he observes, "whether high Art-sculpture is practically an appropriate form of ornament in plate, which, if used, is liable to bruises from all the natural shocks which dinner-services and teatrays must encounter; and if not used, might just as well be statuary on a small scale, unencumbered by an unnecessary adaptation for holding salt, tea, coffee, sugar, or claret. It is

very probable that Art might be better applied in making the services of the table as effective and as artistic as they could be made at a purchasable figure by bold conventional decoration, vigorously conceived and carefully designed, with a view to rapid and trenchant reproduction in quantities, after much thought had been devoted to the original. As it is, the *chefs d'œuvre* now produced by exceptional Art-workmen do not seem to re-act at all favourably on the style of ordinary plate, which remains as vulgar as ever, and is sold at a remunerative profit to a tasteless public, attracted by the reputation of unsaleable Art-treasures."

A common objection urged is, that a great deal of both French and English plate is disfigured by the violent contrast of dead white picked out with burnish. Neither condition of surface is favourable to the exhibition of form. The white takes scarcely any shade, and the burnished surface reflects other colours too much to show either its own colour or shape. The best surface for sculptured silver is smooth, but not polished, with a delicate open fretwork of cross-hatchings, formed by short chisel-marks, which produce the effect of a delicate grain. Polish is produced by rubbing the surface with a succession of cutting powders, getting finer and finer in grain, till the polisher finishes with rouge applied by the hand. Its principle is wearing down inequalities on the surface. Burnish is obtained by applying strong pressure and friction of a brilliant surface in steel or agate to the smooth metal. This pressure consolidates the grain of the silver, and reproduces by contact the surface of the tool on the object to be brightened. But the force used has a vibratory action, which marks itself in the tremulous reflections seen in burnished plate, while the gentle rubbing repays its greater labour by an even, soft repose of surface.*

Mr. P. A. Rammussen, a silversmith of Sheffield, one of the artisans sent by the Society of Arts to report on the Paris Universal Exhibition of 1867, observes:—"The cost at which silver-work is produced in different countries varies considerably, and is affected by a number of causes, such as wages, cost of materials, duties, employment of machinery, or adaptation of labour-saving processes. In the ordinary kind of silver-work for the dinner or tea table, it is not difficult to arrive at a comparison. Some of the English work of that description is very good; plain forms, easily kept clean, extremely well polished; in some instances beautifully engraved and very substantial. They cannot be matched by any on the Continent, but their price is naturally much higher. Their heavy weight forms, of course, an important item in this respect. In France they are produced cheaper, and in other countries still more so, but nearly always considerably lighter. Wages are, generally speaking, higher in England than on the Continent."

In England the heavy duty of 1*s.* 6*d.* per ounce on silver plate has to be paid when the hall-mark of the Assay Office is affixed, a small drawback being allowed if the work be sent to the hall in an unfinished state. In France the duty levied is only about 4*d.* per ounce, and it is less in many places. Comparing London with Copenhagen, we see that an ounce of sterling silver, including duty, is worth 6*s.* 6*d.*, while an ounce of the silver of which the Danish work is made, containing only 830 parts fine in the 1,000, is worth 4*s.* 6*d.*—an important fact to remember when the price of silver-work in the two countries is compared.

Machinery is not employed to any considerable extent in the manufacture of silver-work, if we except certain specialities, such as spoons and forks; and even of these, many are still made by hand, although the ornaments on the handle are generally produced by stamping, or by letting the object pass between rollers in which the pattern is cut. But in the production of silver-work of a high character, machinery performs only a small part. London is the seat of manufacture of most of the silver plate; Sheffield occupies the second place, and twenty years ago 50,000 ounces used to be annually assayed there; but I have no recent returns. During the year ending June 30, 1874, the number of gold and silver wares entered at the Birmingham Assay Office exceeded 1,000,000; it is not possible, however, to separate the silver goods. About 400,000 ounces of silver pass annually through the Goldsmiths' Hall, London, for assay, and many more thousand ounces are worked up into small ornaments not subject to duty. There are from 100,000 to 150,000 silver watchcases made in the kingdom, each of which weighs about 1½ ounce.

By the last census returns, it appears that there are in London about 8,500 workers and dealers in the precious metals, and in Yorkshire 3,500.

Whilst in 1811 1,250,000 ounces of silver plate was made in the kingdom, in 1851 the quantity had fallen to 1,000,000 ounces, and it probably now scarcely much exceeds that amount. Taking the four years, 1870-73, the imports and exports of silver were in value as follows:—

	Imports.	Exports.
1870.....	£10,648,940	£ 8,906,169
1871.....	16,521,903	13,062,396
1872.....	11,138,570	10,586,945
1873.....	12,988,066	9,828,065
	£51,297,479	£42,383,575

These imports, it must be remarked, are relatively much larger than in previous years. The silver coinage of the country in these four years was £3,363,822, and deducting this amount from the surplus silver remaining, there would be a little over £5,500,000 of silver available for arts and industries, or held in reserve. In 1872 and 1873 the British silver coinage was exceptionally large, amounting for the two years to £2,325,510. In the ten years ending 1873 the profit made on our silver coinage, between the amount paid for bullion bought by the Mint and the silver coin issued, was more than £1,000,000 sterling. The weight of silver used in the coinage in the ten years was 19,875,600 ounces.

The official returns of the Assay Office at Paris show that between 1857 and 1871 the aggregate consumption of silver in the Arts was 1,141,282 kilogrammes, or an annual average of 76,085 kilogrammes: the total value of the silver used in the fifteen years is given at 213,800,000 francs, or £8,120,000.

The manufacturing uses of silver are very various, such as for silvering glass, in photography, electroplating, jewelry, &c. M. Levasseur, in his work "On the Gold Question," estimated the consumption of silver for these purposes in France in the ten years ending 1856 at 14,000,000 francs per annum; if we assume the same ratio for the subsequent period of fifteen years ending 1871, we have a total of nearly £13,500,000 for the quarter of a century. It was at one time thought that the price of silver would rise, but, on the contrary, there has been a rather downward tendency in the market value. In the ten years ending 1860 the range in price per ounce for silver bullion was from 5*s.* to 5*s.* 2½*d.* In the ten years ending 1873 the range has been from 5*s.* 1½*d.* to less than 4*s.* 11*d.* per ounce, as purchased in the market by the Mint for coinage.

At first sight it would appear that as silver is, strictly speaking, about the same price all the world over, the cost of the material of which silverware is made could not have any great influence on the relative price of the work made by different countries. Custom or laws have, however, established different qualities or alloys of silver in which the manufacture is carried on. These vary greatly—from 950 parts of fine silver in 1,000, which is the French standard, down to 700 or even less in some parts of Germany, making of course a great difference in price. In England silver is bound to contain 11 oz. 2 dwt. of fine silver in the pound troy, equal to 925 parts in 1,000. In France the law allows two different standards of alloy for silver plate, 950 and 800 in the 1,000; but the first is almost exclusively employed: this is worth 212 francs 62 cents the kilogramme, while the second is only worth 180 francs. Fine silver is worth, on an average, 220 francs the kilogramme.

Silver is now very largely used for plating and silvering the baser metals. Sheffield plating on copper has been almost superseded by electroplating. The application of a thin plating of silver to kitchen-utensils, now far from uncommon, is a very

* British Jury Reports, Paris Exhibition, 1867.

happy idea, improving both their appearance and utility; it is however, necessary that such articles should be kept scrupulously clean.

The electroplating process, which only dates from about a quarter of a century, has served to replace much silver which would otherwise have been locked up in plate, but now circulates in silver currency. We may form some idea of the mass of silver that would be kept out of circulation by the fact stated that the plated table-services made by the single house of Christofle & Co. in Paris between 1842 and 1860 would represent, if made in solid silver, metal of the value of nearly £9,000,000 sterling. As the original patentees of the electroplating process, Messrs. Elkington & Co. are still the leading producers of this kind of ware; English thoroughness is noticeable in all their ordinary productions, perfect uniformity of surface indicating the quality of material and the care taken in the manipulative processes. The decoration of articles made from sheet-metal, such as tea-sets, dishes, &c., is confined principally to engraving, embossing, chasing, and the application of ornamentally rolled wire. Far from checking artistic development, electroplating has encouraged it, by permitting the manufacture of works of Art, at a relatively low price, that monarchs even might hesitate to purchase if made in solid metal. The extraordinary progress which this branch of industry has made in the past quarter of a century is most remarkable. The electroplated goods of white alloys are practically little inferior to those made of solid silver. When properly executed, they are nearly as durable, and at the same time very far cheaper, than the goods of which they are imitations. Whatever objections may have been made to the use of the electro process of silvering articles for domestic use, on the score of durability, none can be urged against it in the Fine Arts, which is truly a boundless field for its development. Nothing can excel the sharpness and beauty of the statuettes and various other Art-manufactures now so largely made by eminent firms. The facts and opinions thus brought forward on the production and uses of silver are worth consideration by both manufacturers and purchasers.

THE MARLBOROUGH GEMS.

WE must not allow the finest assemblage of gems ever offered for sale to pass again into the comparative obscurity of a private collection without a notice of its rare importance. Many pages of our Journal might easily be occupied with a description of this superb series of masterpieces of glyptic art. We must content ourselves, however, with a brief notice, premising that the collection—submitted by Messrs. Christie, on June 28 last, at a reserve price of £35,000, fixed by M. Castellani—was purchased by Mr. Agnew for 35,000 guineas, and from him passed into the hands of Mr. Bromilow, Battlesden Park, Beds.

Those who had not the opportunity of examining the collection, when arranged for sale at Messrs. Christie's, should consult the magnificent work published in 1783, illustrated by Bartolozzi's engravings from Cipriani's drawings, with descriptive letterpress by Bryant. The first edition of this book was only printed for presentation to the duke's friends and the great libraries, but another edition was published by Mr. Murray sixty years afterwards.

George, third Duke of Marlborough, was fortunate enough to secure a series of gems in itself sufficient to ensure the reputation of a cabinet. This was the collection of Thomas Howard, Earl of Arundel (d. 1646), the first noble patron of the Arts in England, and the encourager, if not the originator, of the same enlightened taste in his royal master, Charles I.

The gems passed to the earl's son, the sixth Duke of Norfolk. The divorced duchess of the seventh duke, Lady Mary Mordaunt, was allowed to take them as her property, and she bequeathed them to her husband, Sir John Germain. Sir John's second wife, Lady Elizabeth Germain, became the owner of the gems on the death of her husband. While in her possession a catalogue was drawn up, which has proved a valuable means of identifying them. Lady Elizabeth offered the collection to the British Museum for £10,000, but the offer was declined.

In 1762 Lady Elizabeth's great-niece, Lady Mary Beauclerk, married Lord Charles Spencer, brother of the Duke of Marlborough, and the former lady presented the gems to her relation. At this time the Duke of Marlborough was collecting gems, and, as might be supposed, coveted the Arundel cabinet. An arrangement was made by which he became their possessor, and the acquisition redoubled his collecting exertions. As this series had been collected in the seventeenth century, it was free from the well-executed, and therefore very deceptive, fabrications of the succeeding century.

The second collection acquired by the duke was that formed by William, second Earl of Bessborough. The latter had purchased from the Earl of Stanhope between forty and fifty fine gems, and a like number at the dispersion of the Medina cabinet at Leghorn. In 1761 Laurent Natter, the gem-engraver, made a catalogue of the Bessborough collection, which then consisted of about two hundred examples, some of which were of great importance.

These two collections—the Arundel and the Bessborough—form about half of the Marlborough gems. The other moiety was secured by the duke himself, who, in the well-known picture by Sir Joshua Reynolds at Blenheim, holds in his hand one of the most important of his acquisitions, the large early-empire cameo of the deified Augustus; while his son, the Marquis of Blandford, carries a red morocco case, containing other examples, under his arm.

We now proceed to notice some of the most important gems in these three divisions of the Marlborough cabinet. Our numbers refer to the items in the sale catalogue. From its admirable preface we have derived many of our facts. The excellence of the whole catalogue is not remarkable when we mention that it is an abridgment of one drawn up by Mr. Nevil Story-Maskelyne for the present duke.

As exquisite examples of Greek, or Greco-Roman work, three gems in the Arundel collection are worthy of notice. We should mention that it is very difficult, perhaps impossible, to discriminate between gems executed by the Greeks in their own country before it became (B.C. 146) a Roman province, and those cut by the numerous band of Greek artists who after that period resided in Rome, and supplied the cabinets of Roman connoisseurs. The satyr (215) squeezing a bunch of grapes, cut on a cinnamon-stone garnet, is in the "thin" manner considered peculiar to Greek workmanship. The intaglio of Ares helmeted (109), on a cornelian, and a beautiful little intaglio on a beryl, representing a full-faced figure of Bacchus (215) in high relief, are assigned to the Greco-Roman period; but there must be many other gems classed as Roman which were really executed by Greek artists.

If the sardonyx-cameo (422) representing Claudius Cæsar (A.D. 41-54) is contemporary, it belongs to a good period of Roman Art. In the interval between the age of Augustus (B.C. 27—A.D. 14) and that of Hadrian (A.D. 117-138), a great decline in the artistic qualities of engraved gems had taken place; but during the reign of the latter emperor a revival occurred, a good example of which is an intaglio (341) on a sardonyx, representing Diomed and Ulysses seizing the Palladium from the Trojan temple. Other good Roman gems in the Arundel collection are—Medusa's head on a pale sapphire (98),

of wonderful execution; Venus Victrix on a sardonyx (122), which Mr. Maskelyne thinks too good for the age of Commodus; and a cameo on sardonyx (194), of Ariadne, or a Bacchante, with hair wreathed with ivy, advantage being taken to produce variety of tint by the layers of the stone.

One of the gems of the collection is the Renaissance-cameo of the marriage of Eros and Psyche, so well known from Wedgwood's medallion.* Early in the sixteenth century a drawing of the subject, by Ligorio, was in the Bagaris collection, according to Spon. This cameo shows that the *cinque-cento* engravers could rival, if they could not surpass, the works of the Roman period. To the fourteenth century belongs the intaglio of a minute head wearing a coronet, on a spinel ruby (583), which formed the signet of Charles V. of France. This gem shows that the art of engraving was no means contemptible two hundred years before the works of the great artists of the classical revival challenged the admiration of the world. The cameo portrait on a sardonyx (592) has been assigned by Mr. Way to Lady Alathea Talbot, the wife of Lord Arundel. As a work of Art it does not take a high place, but is interesting as an example of the *technique* of the seventeenth century.

Turning to the Bessborough gems, the first one meriting notice is (43) Isis, or an Egyptian queen in the character of that goddess, cut in intaglio on a fine hyacinthine garnet. It belongs to that class of gems which are Egyptian in their subject, but belong in date to the Romano-Egyptian, not the Ptolemaic period. The system of the Romans—particularly at a late period—of engrafting into their mythology the gods of the nations they conquered, is also illustrated by (279 and 280) the Mithraic gems, which introduce us to Persian religious belief. The radiated lion-headed serpent (289) rising on his coiled tail is of Egyptian character; but an inscription and talismanic symbol at the back convert it into one of that interesting class of gems—Gnostic.

We are rather inclined to doubt the early date assigned to (257) a shallow intaglio on a banded agate; subject, a female drinking out of a patera. So little is known about the early history of engraved gems, that we suppose some latitude must be allowed, but B.C. 400 carries us long past the date—the first half of the third century B.C.—mentioned by Pliny as that when Pyrrhus, King of Epirus, first used an engraved gem. Notwithstanding this, the gem is, in all probability, of Greek workmanship of an early period. The deeply-cut intaglio of Pallas in a large pale amethyst (81) is remarkable, because it has an inscription stating that it was cut by a son of Dioscorides, a celebrated engraver, who executed a gem which we shall have occasion presently to mention. The Apollo mourning the death of Coronis (60) is of beautiful, though probably late, Greek workmanship; and to that period, or to that of the Hadrian revival, must be assigned the cameo (100) which Mr. C. W. King calls the "noblest work in relief that graces the collection." It is described as "a Medusa's head in enormous relief, cut from a large homogeneous boss of translucent chalcedony. The face is turned slightly to the right, and the expression in the eyes, brows, mouth, indeed on every feature, conveys all that Art could embody of the dreadful Gorgon."

Of early Roman gems in the same division is the Chesterfield, or Stanhope, intaglio (356), Socrates and Plato, on an almandine garnet; the head of the dog Sirius (270), of superb design and *technique*, in Siriam garnet, one of the finest gems in the world; the nicolo with bust of Omphale (316), presented by Charles V. to Pope Clement VII.; the onyx-cameo of Pan erect before a reclining figure of an aged man (240), a work of the Augustan or best Roman period; Silenus playing the lyre (224) at a festival, cut on a yellow sardonyx; Ariadne's, or a Bacchante's, head (195), cut on a four-layered sardonyx, a Medina gem; a portrait in profile of Marcus Junius Brutus, an intaglio on a fine sardonyx of early imperial work; a cameo of Marciana (457), sister of Trajan (A.D. 98-117) in apotheosis, a contemporary work, once in the collection of the dukes of Mantua; and a portrait (485) of Caracalla (A.D. 212-217), which, though of good contemporary workmanship, will not bear comparison with works of an earlier period.

We now turn to the gems collected by the Duke of Marlborough. The Isis (46), of Romano-Egyptian work on pale green jasper, has been conjectured by a great authority to be a portrait of Cleopatra. The earliest date assigned by Mr. Maskelyne to any Greek gem in this division of the collection is the *third or fourth century* B.C., and is given to a fine shallow intaglio (228) on amethyst, representing a Bacchante in ecstasy. To the third century B.C. is referred the beautiful Greek intaglio, on sardonyx, of Hermes walking and playing the lyre. Few gems in the assemblage have the exquisite finish of this example.

Other Greek gems worthy of notice are—Medusa's head (97), a fine fragment on sardonyx; head of Aphrodite on sardonyx (114), small, but exquisite; Mercury, on a yellow sardonyx, clothed in chlamys and petasus, *signed Dioscorides*, called the Holderness Hermes, because Stosch sold it to the lord of that name; a red sardonyx engraved with an old satyr sitting on a pard's skin (223); Pan contemplating a comic mask (239), on brown sardonyx; the late Greek gem (192), a Bacchante crowned with ivy; and the Marc Antony, on a fine golden sardonyx, of the Greco-Roman period.

The cameo (262), a wingless Victory crowning a warrior in a *biga*, with beautifully-executed horses, is of early Roman workmanship, and was once in the collection of Cardinal Albani. To a similar period may be assigned an onyx-cameo (209), representing a satyr lifting along Silenus, attended by a Bacchante. The magnificent cameo of Augustus, with the radiate crown, selected by the duke to hold in his hand when Sir Joshua painted his portrait, should be mentioned here as an undoubtedly contemporary work. Other good examples of Roman, though not early work, are an androgynous Venus (135) on *nicolo;* intaglio of Cupid asleep on the rocks, on sapphirine chalcedony (141); a stooping Silenus (204) receiving the libation of a young satyr; and an intaglio (230), on a lovely green *plasma*, showing a Bacchante in frenzy clashing cymbals. Two late Roman gems deserve notice: (296) the celebrated Hercules *bibax*, an intaglio on sardonyx, said by Raspe to have been obtained by the duke from the Molinari collection; and the sardonyx-cameo, eight inches and three quarters by six, and therefore one of the largest known, with the heads of Didius Julian and Manlia Scantilla, obtained by the duke from the Marquis de Fuentes, who was an ambassador from Portugal to Rome early in the last century.

To the Hadrian period—or Renaissance of Roman gem-engraving—have been assigned the cameo-bust of Minerva (89), on a sardonyx; the cameo-head (99) of the tranquil Medusa, executed in onyx, which exhibits the exquisite modelling and execution of works of the period; another cameo of Medusa (102) similarly treated; and (150) an exquisite little cameo on a five-layered sardonyx, representing Cupid on a marine pard, the artist of which, with great ingenuity, has availed himself of the variously-coloured layers of the stone to produce good effects.

Of sixteenth-century gems in the duke's collection, 648 and 649 are good examples. The first has three figures of saints wrought in artificially-treated sardonyx; the second, the entry of Christ into Jerusalem, in the same style. The collection is not wanting in specimens of the skill of the engravers of the eighteenth century. Natter, Burch, and Marchant are well represented: 304, by the latter, Hercules presenting Alcestis to her husband—perhaps his *chef d'œuvre*—was presented to the duke by the Elector of Saxony, as a recognition of his kindness in sending him a copy of the "Marlborough Gems."

JOHN PIGGOT, F.S.A.

* Engraved in Miss Meteyard's "Life of Wedgwood," ii. 358.

THE WORKS OF JOHN GEORGE NAISH.

NO greater contrast could, it may be assumed, be found in the works of any painter than is supplied in the earlier and later productions of the artist whose name stands at the head of this biographical sketch; and in using the word "contrast" it is not intended to signify a mere change of style or manner, but a total forsaking of one department of Art for the adoption of another, which may be termed almost its exact opposite. For the first half of his professional life his pictures consisted of poetic and sentimental figure-subjects; in the second half, chiefly of adamantine rocks and green sea-waves.

John George Naish was born at the pretty little rural town of Midhurst, in Sussex, on the 9th of April, 1824, and was educated at the grammar-school there. When a very young boy, his drawings were the pride and delight of his father, who had an ardent love for every kind of Art, and contrived to get the walls of his dwelling-house covered with pictures, good and bad; while books and china were carried home from every auction within a reasonable distance, where there was a chance of "picking up" anything worth having, or presumed to be. Amid such surroundings the boy's natural taste found materials for encouragement; but when he was about nine years of age an accident cut short, at least for a time, his juvenile Art-career, and nearly terminated his life. While visiting an uncle at Chichester, his cousin accidentally shot him in the left eye with a steel-pointed arrow. A long illness and the loss of the sight of the eye were the result. On leaving school, so great was the fear of total blindness if the remaining eye had too much strain upon it, that all idea of becoming an artist had to be abandoned, though very reluctantly, and the youth was placed with a farmer. The fresh air of a South-down sheep-farm, and the invigorating exercise associated with the occupation, were found to be both agreeable and healthful. At the end of a year, however, a wandering artist came across his path, the old feelings associated with the "craft" returned, and Mr. Naish eventually found his way to London, with an introduction to the late W. Etty, R.A., from whom he received much kindness and attention.

After working steadily at the British Museum for some time, he was admitted a student in the schools of the Royal Academy in December, 1846; having previously had a picture hung in the annual exhibition of that year. The subject of it was, 'Troops Departing for India,' sketched at Portsmouth—a place the artist knew well, from frequent visits he had paid it in early life, for the purpose of making himself acquainted with the shipping and other marine-objects. His Art-tendencies from the first moved in the direction of the sea, and they were so strong that the marvel is they should ever have turned another way, as it will be presently shown was the case.



Drawn by W. J. Allen.] *"Stand by! Ready about!"* [Engraved by J. and G. P. Nicholls.

It was Turner, I think, who remarked, on hearing of some young painter having married, that "he was spoiled for an artist." This, however, could scarcely be said of Mr. Naish; for though he married in 1850, and but little was seen of his works for several years, he was by no means idle. As a kind of wedding-trip, he and his wife went to Paris, where he worked very hard in the Louvre, and subsequently in Belgium, at Antwerp, Bruges, and other places. Returning to England in 1851, he took a house at Notting Hill, and painted there until 1856, when he broke up his establishment and sold off all his goods and

"properties." I use the latter word because between these, and in the two or three preceding, years, he had given all his attention to figure-subjects, and "properties" were a necessary part of the furniture of the studio. Bearing in mind what Mr. Naish has been doing latterly, it is curious to find him exhibiting at the period referred to such pictures as the following, which prove the contrast spoken of in the opening paragraph of this notice:—'One morn a Peri at the Gate' (1847); 'Cousins,' and 'Cupid Disconcerted by the Loss of his Weapons' (1848); 'The Water-Nymph's Hymn to the Rising Sun' (1849); 'The Mermaid,' and 'Titania' (1850); 'Water-Nymphs' (1852); 'The Power of Music' (1854); 'The Soul's Influence' (1858). All these were hung in the Royal Academy; while to the British Institution he sent:—'The Spirit of the O'Donoghue: a Legend of Killarney' (1853); 'Ariel' (1854); 'The Swoon of Endymion,' and 'Fairies Returning' (1855); 'Christabel Listening to the Moan in the Forest,' and 'Midsummer-Fairies' (1856); 'Too Late! an Incident of the War.' Several of the above works were noticed by us at the time as evidencing considerable imaginative power of design, while they show a most careful execution, even to minuteness of elaboration.

When Mr. Naish forsook these, his first love, and made overtures to another more congenial with his taste and inclination, the first result was a picture sent in 1858 to the now extinct institution once known as the Portland Gallery. It bore for its title, 'The Receded Tide: Port du Moulin, Sark.' I have no recollection of this work, but chance to have before me a notice of it which appeared in the *Times*, to this effect:—"After Mr. Moore's 'Oak Coppice' we should be inclined to class Mr. Naish's almost dioramic picture, 'Coast of Sark; the Receded Tide at the Port du Moulin' (156), as the finest landscape here. The wall of red rock and the boulders of blue syenite, which give such a peculiar tone to this remarkable beach, are painted with surpassing accuracy. We note this picture the more carefully as we have hitherto known Mr. Naish only as a painter of fantastic combinations of flowers and fairies, and we



Drawn by W. J. Allen.] *Watermouth Spit, North Devonshire.* [Engraved by J. and G. P. Nicholls.

hail with pleasure his striking entrance on a more real field of labour." Two other illustrations of the scenery of the Island of Sark were contributed to the same gallery in the following year; these were:—'Le Creux Harbour,' and 'A Dream of the Gouliot Cave.' The first painted, in all its details, with almost microscopic minuteness and extreme vividness of colour; the other, a fantastic composition, also glowing with brilliancy; but the story is obscure for want of definition.

The Portland Gallery had further contributions from Mr. Naish in 1860; one, an old weather-beaten fisherman working his boat in a stiff nor'-easter, illustrating the lines in Kingsley's "Ode to the North-East Wind"—

> "'Tis the hard grey weather
> Breeds hard English men."

A subject well and characteristically treated. Another, 'Angling for Rock Fish near the Lizard,' showing a man seated high up among the rocks on an ironbound coast, rod in hand, peering anxiously down in expectation of a bite, is most effective throughout; and a third, 'Rough Hands and Warm Hearts,' exhibits "angling" of a different kind; a young fisherman and a girl courting, it may be presumed, on the seashore, of which we recorded at the time—"the intention of the artist is a forcible picture, and he has succeeded."

In the same year he sent to the Royal Academy 'Kynance Cove, Cornwall;' a patient study of serpentine and porphyretic rocks and white shell sand-bar, offering nothing of picturesque beauty, but much of geological truth. The principal object is a large detached mass of porphyry, looking as hard and real as the rock itself. Passing over two clever little pictures in the British Institution Exhibition of 1861 we come to one contributed to the Academy in that year, 'The Old Lizard Head,' painted as a kind of illustration of these lines in Tennyson's "Palace of Art"—

> "One show'd an iron coast and angry waves,
> You seem'd to hear them rise and fall,
> And roar rock-thwarted under bellowing caves
> Beneath the windy wall."

The view shows a small cove in the Cornish rocks, upon which the sea dashes in fury, throwing masses of white foam high up in the air. A weather-beaten spar has drifted in with the tide, and sea-gulls sail low through the thick, misty spray. The picture is notable for brilliancy, for depth and variety of colour, and for extreme accuracy of delineation in the rocks and pebbly beach.

On the northern side of Cornwall, overlooking the Bristol Channel, is the parish of Tintagel, or Dundagell, near Tintagel Head and Creek, and on the cliffs near by are traces of a castle, which history says belonged to King Arthur, and was the occasional residence of several of the Norman kings; but subsequently became a State-prison of the Duchy of Cornwall. The Prince of Wales still holds the manor as Duke of Cornwall. Of this locality Mr. Naish painted, for Lord Wharncliffe, a picture exhibited at the Academy in 1862, under the title of 'The Castle of the King, Tintagel.' Unfortunately, it was hung so high as to be but imperfectly seen; yet, as far as one could judge, the artist bestowed on the slaty rocks and patches of bright green turf that patient manipulation which characterises all his works. The sea appears so intensely blue as to look unnatural to those who know not what the sea is, in some places, under certain conditions of atmosphere.

In 1863 he sent to the Academy two pictures for exhibition, of which one only, 'A North Devon Fisher-girl,' exceedingly well painted, was hung: the other, 'Castle Rock, Lynton,' was among a small collection of works that were subsequently exhibited in the rooms of the Cosmopolitan Club, Charles Street, Berkeley Square. I did not see this last till it appeared in the picture gallery of the Crystal Palace, where it gained a prize of forty guineas as the best landscape sent for exhibition. The scene



The Fisher-boy.

Drawn by W. J. Allen.] [Engraved by J. and G. P. Nicholls.

represented is as beautiful as the manner in which it is painted is learned and uncompromisingly true to nature. 'The Last Tack Home,' hung in the Academy in 1864, brought out Mr. Naish very prominently as a marine figure-painter; and it was when referring to this work that a critic remarked, "He has for a long time painted only coast-maps; he has at length painted a picture." The composition shows a Devonshire fishing-boat, in which are seated an "ancient mariner" and his son; the head of the boat is turned towards the shore, and the eyes of the sailors gaze with fixed eagerness on a nest of houses on the slope of the hills, which appear like the village of Clovelly. There is in the picture much poetic feeling united with execution of the highest quality.

Of three pictures in the Academy exhibition of 1865 the most important was one called 'Better than Gold,' a title offering no sort of clue to the subject, which shows a sturdy fisherman landing on the steps of a pier, as he takes a baby from the arms of an elder sister who has come down to the waterside to meet their father: a boy, who has probably been out with the man, is sculling the boat to its usual moorings. Another of the three, 'Foreshadowings,' presents a boy looking at his toy-boat, which has been stranded on some shingle near the pier. The third, 'Wrecked in December, Repaired in July,' introduces the spectator to a boatbuilder putting the finishing repairs to a boat that had met with rough treatment during the winter, while the owner looks on complacently: a young girl comes to them with a jug of beer, which the two men will doubtless consume in drinking better success to the little craft on her next wintry voyages. These three pictures are evidently Clovelly scenes, and all have the merit of honest work in every square

inch of each canvas—work that assuredly manifests almost a redundancy of labour and a perfect familiarity with the sea, its coast, and those who "do business on the great waters."

The reputation Mr. Naish had attained at this time by his pictures of North Devon coast-scenery and North Devon maritime people, was further exemplified by two pictures in the Royal Academy exhibition of 1870; one, 'Ilfracombe, from Rillage Point,' showing the first heave of the ground-sea, which is indicated by a fringe of white surf foaming against the rocks and along the beach: the sea itself is of the very deepest green, and above it are some richly-tinted rocks crowned with soft herbage of light green. Certainly there was no truer or finer combination of land and ocean among the pictures of the year than this view of the town in which the painter has been a resident some considerable time: it afterwards gained the gold medal at the Crystal Palace. The other work was 'Enoch Arden,' illustrating one of the three heroic acts ascribed to him by the poet laureate—

> . . . . . "And he thrice had plucked a life
> From the dread sweep of the down-streaming seas."

The painter's fancy has transferred Enoch to the coast of Devonshire, and presented him rescuing a child from the sea amidst the rolling waves and heavy surf. Several men, whose hands are linked together so as to form a chain, have waded into the water to meet Enoch with his burden, and the nearest man of the group seizes the rope girt round the brave fellow's waist. "It is the moment after the recession of one wave, and before the influx of another, and all the action of the group is conceived with thorough knowledge of the peculiar dangers of the position. This accurate truth of conception cannot but give peculiar interest to the picture in the eyes of those who can judge it like experts."

There are many other paintings, either exhibited or not exhibited, to which reference would gladly be made, were there space for it: such, for instance, as 'Lucy,' the head of a lovely little child, in the Dudley Gallery Winter Exhibition of 1869; and 'Among the Waste and Lumber of the Shore,'—some children warming themselves by a fire on the beach, which the boatmen have lighted under the tar-pot used for their caulking operations: this picture was also in the Dudley Gallery, with the other. 'A North Devon Cove' was in the Academy in 1871; in 1873, a view of 'The most Northerly Point of Devon;' and last year Mr. Naish exhibited in the same gallery 'Homeward Bound.'

The three pictures we have engraved here as illustrations of this artist's works, show him in his two characters of a painter of rock and sea combined, and of marine-subjects where the figure occupies a prominent place in the composition, as it does most significantly in 'STAND BY! READY ABOUT!' the command given by the old sailor, steering the Cardiff pilot-boat, to his mate, who is handling the foresail sheets. In heavy weather, altering the tack of a boat is an exciting and somewhat delicate operation, and the man at the helm seeks the opportunity of effecting it so as to ship as little water as possible. Every inch of this canvas is painted with the most scrupulous care and with undoubted truthfulness.

'WATERMOUTH SPIT, NORTH DEVON,' was exhibited last year at the Liverpool Academy of Arts: here there is nothing more to attract the eye of the spectator than masses of hard, cruel-looking rock—to which every steersman of a ship would instinctively give as wide a berth as possible—and the deep blue, or rather green, sea, so quiet at present that even a row-boat is being pulled fearlessly over its surface; and yet at the base of the spit the white foam breaks sufficiently high to indicate danger in too near an approach.

The last of the engravings, 'THE FISHER-BOY,' proves how little subject-matter is really requisite in the hands of a painter of genius to serve him for a picture. Seated in perfect security on a ledge of rock, which looks so slippery with water and bits of wet seaweed as to be dangerous, the young fisherman, rude as is his tackle, plies his vocation with success, as appears by the fish lying on the surface of the rock. There is great power as well as beauty in the manner in which every part of this composition is worked into a noble picture.

Without specifying in what order of merit the artists are entitled to rank, Mr. Naish's place is legitimately with Mr. Hook, R.A., Mr. J. Brett, Mr. C. P. Knight, and, perhaps, Mr. Inchbold, though the last produces more landscapes than seascapes. These painters disdain to make any compromise with nature; they represent her as she appears in their eyes, but with something more than mere topographical accuracy; for to this quality—excellent when not carried to an extreme, as if it were the first thing a landscape-painter had to consider—must be added, as a general rule, poetic feeling adapting itself to the circumstances of the subject, and originality of treatment. As a colourist, moreover, Mr. Naish distinguishes himself.

JAMES DAFFORNE.

HOMELESS.

FROM THE PICTURE IN THE COLLECTION OF DANIEL GRANT, ESQ., CLEVELAND GARDENS.

P. G. Doré, Painter. J. SADDLER, Engraver.

THE name of this painter is as familiar in England as it is in France, his native land; it may, indeed, be said, and almost without controversy, that no living artist has gained greater popularity in every quarter of the world into which modern Art has penetrated than Paul Gustave Doré. And this cannot appear surprising when one knows in what an infinite variety of ways his prolific pencil has been employed, and the innumerable channels through which it has circulated. Almost before he had reached manhood, and long prior to the time when he had become known as a painter, M. Doré's designs for the illustrations of books and periodicals might be counted by thousands; such was the comprehensiveness of his talents and the rapidity with which he worked. Within the last few years the Doré Gallery in Bond Street has borne ample testimony to the genius and labour of this artist in a succession of oil-pictures, as diverse in subject as they are masterly in execution, both figures and landscape contending, as it were, for pre-eminence. In the former class of subjects his sympathies are undoubtedly with whatever is terrible, joyless, and sad, though in his illustrations of "Don Quixote" there is abundant evidence that he can be humorous when the occasion requires it; but these occasions are rather imposed upon him by what he engaged to do for others than by what he himself would select: in the one case he works of his own free-will; in the other, he works "to order."

Of the first of these two classes the picture here engraved is a most impressive example; it is a very small canvas, scarcely larger than our print, but worked out with infinite power, especially in the draperies, which, without being over-elaborated, are most closely imitated by a bold and, as it seems, rapid style of execution. The dark eyes, round faces, and the dress of the children proclaim them to be Spanish. 'Homeless' the poor little wanderers may be, but there are no signs of their being starvelings; on the contrary, faces and limbs are stout and well-nourished; still, there is an expressive appeal in the countenance of the elder, which is significant of distress. The group is very picturesque in arrangement and general treatment, and the colouring of the picture is uniformly excellent.



J. SADDLER. SCULPT

G. DORÉ. PINXT

HOMELESS.

FROM THE PICTURE IN THE POSSESSION OF DANIEL GRANT, ESQ. CLEVELAND GARDENS HYDE PARK.

BRITISH
1 JA 76
MUSEUM

JAPANESE ART.*

By SIR RUTHERFORD ALCOCK, K.C.B., D.C.L.

IF it were really important to determine the place that the Japanese are entitled to take among those nations which have left their impress from ancient times in works of Art, we ought to begin, perhaps, by defining in what sense the term Art is to be understood. If we take the word to be derived from ἀρος—utility, profit—it would in many respects represent the Japanese view of the subject. It has been held, however, that Arts are properly divided into liberal and mechanical, the former being cultivated without any immediate regard to the profit arising from them. Under this aspect, the Japanese, I fear, can make but small claim to be considered cultivators of Art. Deft workmanship and accuracy of eye, with great artistic feeling, are the chief factors, while the profit attending successful production has usually been the end in view. This, however, has never prevented their cultivating, with great assiduity and success, the skill which finds its chief, if not its best employment, in contributing not to the necessities, but to the elegancies of life. And whatever directly conduces to these, and to the cultivation of taste and refinement, may fairly claim to be ranked among the Arts which tend to the advancement of culture, and the elevation of man from the more grovelling desires and conditions of life. So clearly does this seem to be the case, that wherever decoration,



Fig. 1.

and the Arts which contribute to superior accommodation, have attained a high degree of perfection, other evidences have never been wanting of a superior degree of civilisation and intellectual development.

In passing through the streets one day, my eye was attracted by the words, in large gilt letters, of "Fine Art Furniture and Decorations" placed over a shop window, where it is presumed they professed to supply this kind of hybrid production in which the Fine Arts and Furniture are brought rather incongruously together. Of such upholstering Art there is a great deal in the present day, and, in Paris more especially, it is the business of a large class of skilled workmen and shopkeepers to provide for the wealthy, "fine art furniture" in every possible variety of form and material. Nor is there any valid objection to the Arts being impressed into the service of the upholsterer, or Art being made to minister to utility, if judiciously effected. A critic of the Royal Academy Exhibition for this year begins by lamenting the rarity of true Art, observing that "Academic work, of which the aims are grandeur or beauty, and the employment of these for decorative effect, as distinct from reproduction of common nature in forms, accessories, expression, and story-telling, is so rare in this exhibition that the examples of it may be counted on the fingers." We are not entitled, therefore, to cast disparagement on the Japanese, if "true Art," as here understood, be absent, and the "reproduction of common nature in forms, accessories, expression, and story-telling," constitutes their chief artistic efforts. In this direction, and within this scope, they are unrivalled in the excellence of their work and in delicacy of execution. They have, moreover, one quality of exceptional merit which must spring from a true love of their work—they scorn to finish only the front of an article, or the part most exposed to view. Ends, sides, back, all are finished with equal care; and



Fig. 2.

in some cases, while the exterior of a dispatch or glove box or a cabinet is very plainly and unostentatiously got up, the interior displays the highest art of which they are capable.

The Japanese, among other characteristics, manifest a curious fancy in the discovery of human features in rocks and trees and hills, such as one sees sometimes in nature. Figures 1, 2, and 3, are good examples. They have made no mark as sculptors or painters on a grand scale; and have had no Michael Angelos or Thorwaldsens; no Titians, Correggios, or Vandykes. They do not paint in oil, and hardly in water-



Fig. 3.

colours; the colours they use on paper and silk being, for the most part, body-colours. Fresco-painting on walls, without being wholly unknown, is not practised to any extent in their temples, the only public buildings ever seen. In the late Tycoon's palace at Yedo, I saw some decorative painting that was very effective on the walls, round the cornices, and on the ceilings; but I am not sure they were not adaptations of block-printing and woodcuts on paper, with some additional working up by hand. What they can effect with the pencil, either in Indian ink or colours, is best seen on fans, sometimes on large screens; and fine specimens of these could have been found some years ago, though not so readily now, I fear—partly

* Continued from page 206.

from a falling off in the native demand for the choicest work; but still more from the sudden and less discriminative demand for inferior work to supply the European market—the two causes combining to lower the Japanese standard; while the proneness



Fig. 4.

to copy European models and fashions, has a still further tendency to debase the native taste.

Of the Japanese love of variety, and the marvellous ingenuity they display in their devices to secure that end, I have already



Fig. 5.

spoken. Form, colour, surface, all are brought into play to secure this object. Pattern upon pattern, Mr. John Leighton observes, and form upon form, are by no means uncommon in Eastern Art; but he thinks the way circular patches are placed upon frets and grounds is peculiar to China and Japan.



Fig. 6.

As engravers on wood, there is every reason to believe they were skilled long before the art was known in Europe. But it was not until the International Exhibition of 1862 that it was discovered, from a collection of specimens of colour-printing which I had sent over, that two quite recent inventions here had been anticipated by the Japanese;—the one being graduated or rainbow printing, and the other some method by which blocks or prints can be reduced. Those I sent, I believe with Mr. Leighton, were all hand-proofs, "worked in flat tints without a press, secondaries or tertiaries in very few instances being produced by working colour upon colour as with us, who use no outline to indicate form."

I have already indicated, as a characteristic of Japanese Art, the studious way in which they avoid exact repetition or counterparts of lines; but I must demur to the term "lopsided," used by Mr. Leighton to describe the result, as being not at all applicable. They attain a symmetry different from ours, it is true, but symmetry not the less, by a balance of parts differing from each other—just as in colours they never fail to supply complementary tints and harmonise the whole picture. Mr. Leighton observes of their figure-drawing that it shows "much good proportion, action, and drawing of drapery; whilst in colours they are very suggestive, some of the hues and patterns being hand-



Fig. 7.

some in the extreme." "The landscapes," he adds, "are very quaint, aerial perspective seeming beyond their powers, except in one or two cases where white mists have been attempted, as also rain, fog, and snow. In depicting clouds the Japanese artist seems sorely puzzled—the tinted ribbons they stretch across the heavens looking like labels for inscriptions rather than floating vapours." In respect to this, it may be observed, that



Fig. 8.

clouds and sea receive a purely conventional mode of treatment, and are rather well understood symbols, than any attempt to reproduce the effects actually seen in nature. He is mistaken also as to aerial perspective being beyond their powers; nor are they ignorant of the principles of perspective generally, and I have not been able to trace this knowledge to any foreign source. In the annexed illustrations not one will be found without evidence of a certain familiarity with the laws of perspective, both aerial and linear.

In speaking of the resemblance to Italian methods of treating landscapes in the last article, I particularly referred to this knowledge of perspective, as suggesting doubts whether, from the Jesuit Fathers who were so many years located in the country in the seventeenth century, they had not acquired some knowledge of European Art and design. But I have not succeeded in gaining any reliable information in support of this view. If the examples introduced here be examined, it will be seen, nevertheless, that although exceedingly slight, and merely sketched in the roughest manner, the treatment is thoroughly

European, and such as would do no discredit to our own artists. Many of these illustrations are taken from volumes of woodcuts, kindly lent me by H. E. Wooyeno Kagenori, the Japanese Minister to the Court of St. James's, who is a great admirer of artistic work.

Fig. 4 represents a river-scene and distant hills, with trees



Fig. 9.

in the middle ground, a reedy shore and a cottage in the foreground.

Fig. 5 represents Fusiyama, the sacred mountain, in the distance; a boat in the foreground; and, near the horizon, junks are just indicated by their sails. There are several volumes full



Fig. 10.

of admirable examples of artistic feeling, and the capability of rendering aerial effects and perspective in landscape. Figs. 6, 7, 8, and 9, are all good examples. Fig. 10 is of a more imaginative type, depicting a moonlight-scene, and the shadowy



Fig. 11.

effect given to the figures on the road, like so many *silhouettes*, is very original and effective.

The Japanese excel in nothing more strikingly than in the artistic power with which they give, by a few lines or touches, the scenes of daily life under atmospheric conditions; such, for instance, as the snowstorm, with all the accompaniments to the life excepting the feet, which, in some examples before me, the artist evidently thought superfluous for the pictorial object he had in view. Fig. 11, representing a basket bridge across a chasm, is very picturesquely treated.

By the same hand there is a page of very clever studies of a great variety of birds, showing how minutely and carefully they observe them in all their attitudes and characteristic motions. I do not think the best painters of animals in Europe could dash off, with so few touches of pencil or brush,



Fig. 12.

anything more artistic or true to nature than may be observed in Figs. 12 and 13.

But by far the most perfect work of this kind I have ever seen consists of a series of studies of birds, chiefly of the falcon and hawk, which the Japanese minister possesses. They are the work of a celebrated artist of his native state of Satsuma, and I regret that space will not allow the reproduction of any here. There is a falcon, with double study of tail from behind and



Fig. 13.

before, and a duplicate study of the head in different positions, than which nothing can be more perfect or true to the very life, even to the texture of the feathers. The artist, not content with one study, has evidently taken the several parts of the bird in different aspects, and given to each the same loving and patient study.

BETHNAL GREEN MUSEUM.

THE removal of the magnificent collection of works of Art belonging to Sir Richard Wallace, Bart., which he so generously lent as an inaugural contribution to this new metropolitan Museum, has necessitated a great effort on the part of the South Kensington authorities to make up, as best they can, for the loss of the many wonderful pictures and objects of *vertu* which happily remained on exhibition much longer than was at first anticipated. The collection has been safely returned to its owner, and placed in his new mansion in Manchester Square, where, we understand, Sir Richard Wallace intends to allow the public to visit it when properly arranged. The work of supplying the deficiency has commenced. At present no great demand appears to have been made on the National property at South Kensington, the liberality of collectors having supplied objects much faster than they could really be placed for exhibition; so that when the arrangements now in progress are completed, the loss of the Wallace collection will be felt rather in quality than in quantity. In some points too even quality, although of a different kind, will not be uncompensated for.

The largest, most interesting, as also the most varied collection of objects of Industrial and Decorative Art, has been contributed by Mr. Isaac Falcke. It consists of a probably unrivalled collection of Wedgwood ware of nearly all kinds into which high-class decorative Art entered, and is in itself an exhibition worthy of study for the many lessons it contains. Decorative furniture of a high class, and a very interesting collection of Oriental porcelain of a varied character, these, with enamels and some fine examples of English porcelain, Chelsea, Worcester, and Chelsea-Derby, make up a contribution of which any collector might be proud. But, in addition to these objects, Mr. Falcke contributes an interesting collection of drawings by eminent English artists, notably a number by Stothard, of rare excellence and perfect finish; and, among the miscellaneous examples, a remarkably clever water-colour drawing by George Morland, and a characteristic design of large size, in Indian ink, by Flaxman, 'Aurora raising the Pleiades,' must be mentioned.

As a collection of drawings, however, that contributed by Miss S. A. James is, in its way, as remarkable for excellence and variety as the more extended contribution of Sir Richard Wallace. It includes about eighty studies in red, white, and black chalk, by Watteau. These are wonderfully illustrative of the artist's method of obtaining groups and figures from life for his pictures, and show a facility of handling, a peculiar aptitude in catching the grace of a subject, and expressing it in simple lines which convey the best possible lesson to the student. The vigour and power, in combination with the most perfect elegance, shown in these drawings, will raise Watteau immensely in the estimation of many connoisseurs who now only regard him as a fashionable painter of the period in which he lived, whose subjects never went beyond the power of the *petit maitre*.

A good representation of works by the old masters, including a fine Salvator Rosa, two or three examples each of Teniers, Gerard Dow, P. Metzu, portraits by Retscher, with a miscellaneous collection of celebrated pictures of good quality, has been contributed by the Hon. W. P. B. Massey, Mainwaring.

A large number of drawings and studies by eminent Dutch masters are also lent by Miss James, together with an almost unrivalled collection of English water-colour drawings. Those by De Wint are numerous and very fine, showing the master in his most perfect manner. David Cox, W. H. Hunt, and Constable, are all well represented; and some fine drawings by Edridge and Sir Augustus Wall Callcott, R.A., complete a most valuable illustration of water-colour art as practised in England before it became fashionable to patronise it. We understand this collection was formed by Miss James's father, who associated himself with the artists whose works he collected, and certainly displayed a rare faculty for selection.

A very interesting series of oil-paintings, water-colour drawings, and objects of *vertu*, has been lent by the trustees of the late W. Cosier, Esq., of Wilmington Hall, near Dartford; and Mr. Alderman Cotton, M P., has also contributed some interesting pictures, ancient and modern. Major Milligan lends some clever modern pictures, the best being a very able work by Rosa Bonheur, 'Highland Cattle,' and a remarkable battle-piece of the seventeenth century, which appears to represent the battle of the Boyne Water. The composition and treatment of this work, both as regards the figures and the landscape, is worthy of close study, for it has the merit of being a picture of a battle in which some idea is conveyed of the strategy of the two opposing parties, and not a mere *mêlée* of figures representing simply an episode in a battle.

Mr. T. Taylor has contributed Mr. Fildes's remarkable picture 'The Casuals,' from the Royal Academy Exhibition of 1874, of which nothing need be said here, except that it appears to be fully appreciated by the denizens of East London.

It will thus be seen that, so far as pictorial art is concerned, good progress has been made to compensate in some degree for the loss of Sir Richard Wallace's pictures.

Returning to the miscellaneous collections of Art-objects, a very interesting contribution of carved ivory-figures, groups, and tankards, belonging to the Right Hon. W. E. Gladstone, M.P., should not be overlooked. Some of the examples cannot fail to be suggestive to the woodcarvers of the East End, as showing with what skill the old Art-workers could use their tools.

Mrs. E. C. Hamilton Gray lends a high-class selection of Etruscan vases, collected many years ago under circumstances favourable to a full illustration of this peculiar phase of fictile art, on which Mrs. Gray is herself so high an authority.

Pottery and porcelain may be said to be represented in an almost exhaustive degree by the Oriental collection of Mr. A. W. Franks, F.S.A., F.R.S., of the British Museum, who has lent the whole of his illustrations of Chinese and Japanese ware, and described them in a special catalogue, with engravings of the marks, &c. Mr. R. H. Soden Smith, of the Art-library at South Kensington, has also lent his collection of English pottery. Much of it is curious, and especially illustrative of a phase of ceramic art which is happily fast dying out.

The perfection to which the porcelain manufacture of the last century was carried, is, however, best illustrated by the large and extensive contribution by Lord Carington. In this we have some of the choicest examples of Sèvres, Dresden, Chelsea, and Derby, which it is well possible to get together, and which could only have been collected over a long series of years, with great opportunities of acquisition. The Sèvres and Derby *bisquit* examples are very fine, and portions of painted objects present features of a very high class in the way of colour. The *rose du Barri*, *bleu de roi*, *bleu de Vincennes*, and turquoise grounds of some of the vases and *plateaux*, show how thoroughly the chemistry of ceramic art had been mastered by the directors of the various manufactories which produced them.

Space will not permit of our particularising among such a mass of high-class materials, but every admirer of really good porcelain will thank us for calling attention to this loan to the nation.

Lady Carington has also lent a very curious and highly interesting collection of what may be called, for the want of a better title, "pug-dog pottery." It illustrates in a very effective and somewhat droll fashion the fashionable mania for pug-dogs as pets. Some of the specimens are very clever, and many of the groups of figures, chiefly Dresden, in which the pug-dog is introduced as an important part of the "conversation-piece," are remarkable for great skill in modelling and the treatment of vitreous colour.

On the whole, then, we think the South Kensington authorities may be congratulated on having so quickly supplied the enormous gap which the withdrawal of Sir Richard Wallace's collection had made in the galleries of the East End Museum.

MONUMENTAL BRASSES.

AMONG the many British Art-manufacturers of Church metal-work, a high place is accorded to Mr. J. H. SINGER, of Frome. He has produced many of the best examples of pure Art; not slavish copies, though based upon originals that have stood the test of time, and are accepted as models for the guidance of those who cater in all departments for ecclesiastical needs. We have engraved from time to time many of his productions; they are all of much excellence, both in design and manufacture, and supply evidence that superiority is by no means engrossed by London producers. The Provinces are aiming at, and rapidly attaining, an Art-progress that make them formidable rivals of the Metropolis. The brasses we engrave are four feet high, one being to the memory of a priest, the other of a lady. They are—as are indeed all the issues of the firm from beginning to end—the produce of workmen trained and educated in the establishment at Frome. Their merits and defects are their own; theirs is a provincial school, formed and supported by private enterprise; and we believe it is admitted universally that better productions of their class have not been sent out from any *atelier* in the kingdom. The two we engrave will sustain this opinion: they are of great excellence in design, sufficiently original in treatment, and true in drawing; in fact,





admirable as Art-works. And judging by other examples of much the same order, we may be sure they are unsurpassed as specimens of sound and good workmanship. This is a matter of much importance, for memorial brasses are now very generally adopted in churches—on the walls rather than on the flooring; a restoration of an old and honoured practice. They cost comparatively little, occupy small and unobtrusive space, and suffer, so to speak, nothing from the influence and effects of time.

ART-DESIGNS ON MEDIÆVAL TILES.

By DORA GREENFIELD.

WHEN visiting the beautiful old abbeys and cathedrals of England our attention is mostly directed to the salient features of the architecture: the stately columns,—the graceful curves of the arches—the beauty and skilfulness of design in the carved cornice, capital, or doorway.

If we are ordinary observers, and our time and strength are limited, we probably content ourselves with admiring these more prominent characteristics. If, however, we go with the more practised and educated eye of the architect or the archæologist, we are capable of forming a judgment as to the style of the architecture and probable age of the building in question, and enter with interest and delight into more details of its structure. Comte, in one of those pithy remarks which show his profound knowledge of the human mind, despite the wildness of his theories, says "that the development of observation implies the existence of a theory to give the impulse;" and it is no doubt true of such a matter as our visit to a cathedral that there are many details which would escape our observation, unless we went with a theory that we wished to verify, or with a special object requiring a search into details. Thus it might happen that some interesting though less important objects would escape the notice of even a connoisseur in architecture unless he were searching for them; and such are the mediæval or encaustic tiles with which the cathedrals and abbeys of the Middle Ages were paved, and which in many of them are still partially preserved.

Those stones, so worn and sometimes defaced by the continual tread of worshippers for five centuries, are valuable to us now, both as historical memorials, and also as evidences of the artistic skill of those days. The antiquarian can trace the development of Art both in the design and construction of these tiles; the student of history can gather from them valuable details which fill up and corroborate the sometimes scanty records at his command; while the artist finds beauty of pattern and outline which he is glad to take as a model in his efforts at construction and restoration.

The earliest examples of tiles found in England appear to have been manufactured during the end of the thirteenth or beginning of the fourteenth centuries, and the number and variety of the specimens increase through the fifteenth and sixteenth centuries, when they were partially superseded by the Flemish glazed tiles; and those then in existence as pavements were to a great extent mutilated by "the destructive intemperance of the sixteenth or the puritanical zeal of the seventeenth centuries." In those days, when the sudden revolution of religious ideas produced an unreasoning enthusiasm which often amounted to fanaticism, the desire to uproot everything that could be looked on as "relics of Popery" or "monkish superstition," led to the wanton destruction of tombs and glass-windows, and where the tiles did escape it was owing to the fact that they were less noticeable or absolutely necessary.

Before passing to the consideration of tiles in their more artistic aspect, which is the object of the present paper, we cannot resist giving one instance among many that might be cited of the historical value of those bearing armorial or heraldic devices. At the meeting of the Archæological Society at Southampton in August, 1872, a paper was read upon tiles, principally upon such as bore the arms and insignia of Richard, Earl of Cornwall and King of the Romans (second son of King John and his wife Isabel). Among other interesting historical facts it was there shown that, as Earl of Cornwall, Richard bore a coat sable, bézanty; as Earl of Poitou a lion rampant crowned; as King of the Romans the spread eagle of the Holy Roman Empire, sometimes with a single head, and sometimes with the double head, which the German Emperors assumed to typify the extension of their rule over both Eastern and Western Empires; and the *chevronels* of Clare on account of his second marriage with Isabel, widow of Gilbert de Clare, Earl of Gloucester and of Hertford. This Richard, it appears, was a man of enormous wealth, a large portion of which he expended in the foundation and endowment of monasteries and priories, amongst them Beaulieu in Hampshire and Hayles in Gloucestershire. In the ruins of these abbeys, and also of others in Hampshire, as well as in churches in Warwickshire and Oxfordshire, we find tiles bearing one or more of these devices in various combinations, of which we annex examples (A, B, C), all giving evidence of their having been made by the monks of that period in commemoration of his benefac-



tions. In almost every county Richard either possessed lands or had made benefactions, and in all such localities, if there are any tiles still in existence, we should probably find one or more of these varieties bearing his arms. It has justly been observed that "These are little regarded but truly valuable evidences, and if local inquiry be awakened the result may happily be that the good deeds of many a magnate now forgotten may be again brought to light, and the founders, endowers, or restorers of many noble edifices may be satisfactorily ascertained, and the date of the building itself fixed."

Much more might be said on this part of the subject, and to those who care for the historical and heraldic phases of it we would strongly recommend Mr. J. G. Nichols's work "Examples of Decorative Tiles Sometime Termed Encaustic," with descriptive letterpress.

But we hasten on to the consideration of those tiles—1st, that bear sacred symbols; 2nd, geometrical designs; 3rd, natural designs.

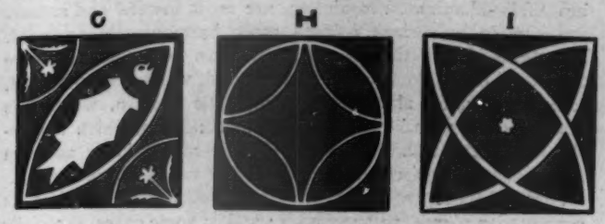
We must pass by those that simply bear texts of Scripture, or mottoes, of which there are a great number; or Biblical figures such as the Evangelists. Mr. Nichols gives a very beautiful specimen bearing the "Agnus Dei" in the centre. We find



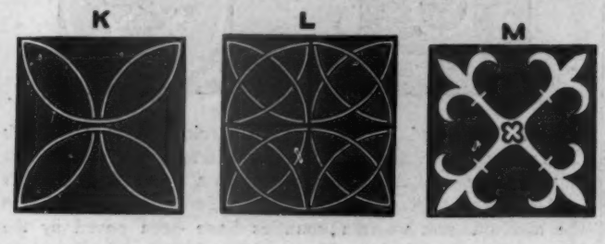
some with the sacred monogram (D), and that of the Virgin (E); others with shields bearing all the symbols of the Passion—the nails, the spear, crown of thorns, &c.; but among those more purely emblematical are the fish and the Cross. At Winchester Cathedral we find many specimens of the fish represented as swimming in the water within a circular border, as at F. Another variety is of the fish within a lozenge-shaped border, as at G, which when four were put together made a very pretty circular pattern, or when twelve or more were joined gave several interlacing circles.

Sometimes the fish was omitted, and the lozenge or oval (which is also used to signify the Vesica Piscis) arranged in the same

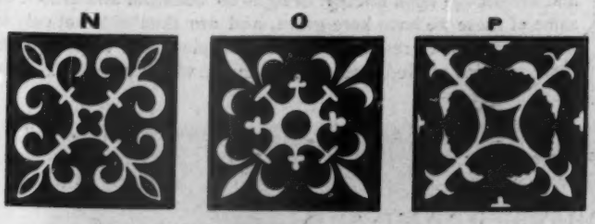
way as before. We find another variety, such as I, where the ovals are placed across each other, so joining the sacred symbols of the fish and the cross in one pretty geometrical figure, of which K is another specimen, and L the same pattern as G and H, only with several put together, producing the effect of interlacing circles, sometimes with and sometimes without the fish.



Of the figure of the cross itself there are endless varieties, the majority of which are placed diagonally to the square of the tile, with each of the four arms terminating in a trefoil. The simplest form of this kind we have discovered is depicted at M; and it seems to be intended as the symbols of the Saviour and the Holy Trinity combined in one design. The same idea is frequently

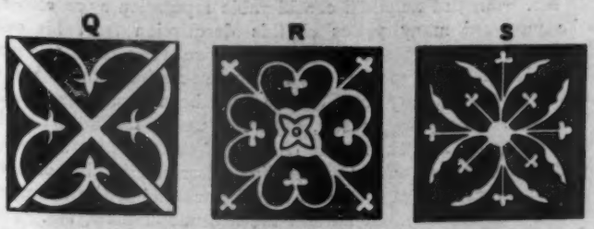


repeated with embellishments and varieties of detail, as in the following (N, O, P). And again, in others the design is as it were reversed, the diagonal cross maintained, but the trefoils arranged between the arms of the cross, and their heads turned inwards to the centre. (See Q and R.) We found one very pretty design in Winchester Cathedral (S), of which hitherto we



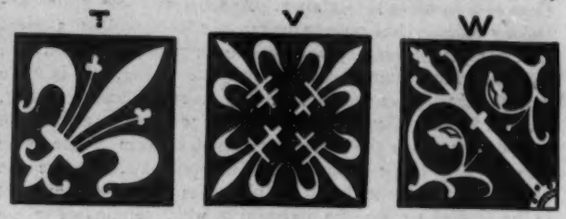
have not discovered any varieties. It seems to be founded on the idea of a Maltese cross, and is very light and elegant.

There is another set of designs made on a different plan, which is of very frequent occurrence. It consists of a trefoil or fleur-de-lys of more or less elaboration, placed cornerwise on a tile, as at T. These were always arranged in sets of four, which then gave the effect of a cross, very similar to those of M, N, O, P. (See V.) The same plan was carried out with a set of designs,



of which W is a type, and of which there are endless modifications; but we must refrain from giving more than one here.

It is difficult sometimes to know whether geometry or symbolism prevails in the design, because the signs of the cross and of the Trinity are so easy of adaptation and so appropriate for the paving of a sacred edifice, that they were constantly combined with other forms into patterns of great elegance and beauty, quite as much artistic as symbolic. We will take those where a circle is the foundation, of which X is an example of a very simple kind. Then the circle with the four trefoils arranged so as to fill up the four corners, as at Y. This again was varied by



the circle being changed into four semi-circles stopped where they would intersect, and fleurs-de-lys arranged within them instead of outside, as at Z. We find others in which symbols are entirely omitted, and the circle is filled up with a sort of geometrical design, very much like a Catherine-wheel window, which always required a set of four to make the pattern com-

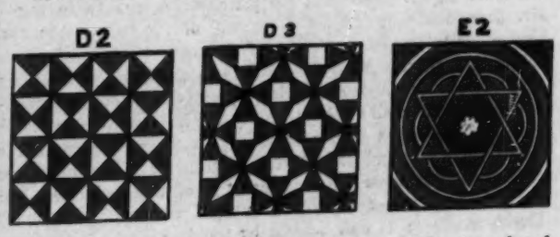


plete. We give one of the four here as a specimen which, as will be seen, makes just the quarter of the circle (A 2). The same idea may be frequently found with much greater elaboration of detail, resembling the tracery of a window; and it seems proable that these patterns may have been taken from the Catherine-wheel window, for we find by Parker's "Glossary of



Architecture" that there is one at St. David's of about the year 1360 with a pattern almost exactly like the accompanying one, which is abundant in several abbeys and churches in Hampshire. Other patterns also arranged within a circle on a single tile may be seen in great variety, such as at B 2. Of interlacing circles also, there are numerous specimens, and these always require several tiles together to show the pattern to advantage.

Of those more formal, or purely geometrical, are the diamond-



pattern, arranged by putting alternate rows of black and red tiles, or squares of red or yellow placed diagonally with narrow rows of black between, as at C 2. We give another illustration at D 2. But a much more beautiful design, which may be seen at Rochester, is formed by squares and diamonds of yellow, so

arranged that the remaining black spaces take the shape of Maltese crosses, as at D 3. We find also stars of six points, sometimes alone, sometimes enclosed by a circle. We have as yet met with only one specimen of triangular design; it is given in Parker's "Glossary," taken from St. Albans Abbey (E 2).

There is yet another type of designs which we must notice—those of a naturalistic treatment. Apart from those grotesque-looking animals that seem to be more or less heraldic, a great number represent birds (probably doves or pigeons) on a branch, with their heads turned round facing each other. It is quite possible that these may have had a symbolical meaning, such as Noah's dove with the olive-branch, as an emblem of peace, or perhaps the still more sacred emblem of the Holy Spirit. This latter seems the more probable, because the branch on which the doves are placed is arranged somewhat in the form of a cross, the standard of which terminates in the usual three-lobed head. There are several specimens of these





doves with slight varieties, some being arranged upon a circular foot, in which case four are required to show the pattern to advantage, as at F 2.

Several really beautiful patterns are taken from the leaves of plants, and more or less conventionalised to suit the required shape of the tile, as at G 2, which seems to have been derived from the vine. We give another specimen at H 2. Another leaf-pattern more conventionalised we found in a remote corner of the church of the Hospital of St. Cross. It was half obliterated, and the only specimen of the pattern there (see I 2); but Mr. Parker in his "Glossary" gives one exactly similar which he found at Etchingham Church, Sussex, besides others very pretty from different sources. In Malmesbury Abbey is a specimen of a very beautiful pattern formed of oak-leaves and acorns arranged within a circle, of which a copy is given in the *Gentleman's Magazine* for December, 1837.

The art of making these tiles has been revived and very much perfected in the present century by two or three large firms who are also our greatest porcelain and china manufacturers, such as Messrs. Minton, Hollis, & Co., whose patent tile works are at Stoke-upon-Trent, and Messrs. Maw & Co. at Broseley. Some of their modern designs, of which the former firm has published a beautifully-illuminated catalogue, are most tasteful and artistic, some made in various colours most harmoniously arranged. But the Mediæval tiles of which we have been speaking were formed of only two colours—the ground, which was dark red, sometimes baked almost black, and the pattern, which was impressed upon it when in the plastic condition, which impression was filled in with white or very slightly-coloured clay, and then most frequently glazed over with a sort of varnish to preserve it.

Some of these ancient designs are used as the *motif* for the construction of modern specimens; and in some cases, especially in those of restoration, such as in the Chapter-house in West-





minster Abbey, and in the Temple Church, Messrs. Minton & Co. have produced the ancient patterns in facsimile, with all the improved mechanical contrivances which a study of the art has enabled them to bring to bear upon it. Some of the churches in the midland and western counties have been paved by the Messrs. Chamberlain (now Messrs. Maw & Co.) with tiles whose patterns were mostly derived from specimens found in Worcester Cathedral and Malvern Priory.

It is a great advantage that in the attempt to restore our beautiful ancient fabrics, we have the assistance of such eminent firms as those mentioned above, who bring to bear modern skill and knowledge upon ancient designs so beautiful and artistic as some of those we have here given, and are thus able not only to make the work of restoration more complete, but to perpetuate those remains of Mediæval artistic design which might otherwise be soon lost to us.

ETCHINGS BY ROBERT BRANDARD.

THE volumes of the *Art Journal* of years gone by bear full testimony to the talents of the late Robert Brandard, who died in 1862. Besides several engravings from the Turner collection, among which the 'Whalers' stands foremost for delicacy and wonderful atmospheric effect—nothing finer, of its kind, has ever appeared from the hand of any engraver; and this is saying no more than the plate warrants us in saying—Mr. Brandard executed for us several of the subjects in the Vernon and Royal collections, as Callcott's 'Meadow,' Stanfield's 'Portsmouth Harbour' and 'Ischia,' Jutsum's 'Noonday Walk,' and others. He was also a painter of no ordinary reputation, though he did comparatively but little in this way; his name, however, was seen occasionally in the catalogues of the Royal Academy and the British Institution. The Ellesmere collection contains an excellent example of his oil-picture, 'The Forge,' which in colour and finish equals some of the best old Dutch masters: it was bought by the late Earl of Ellesmere out of the British Institution on a "varnishing day,"—a day technically so called because the artists who contribute are allowed to work upon their pictures in any way they please, to render them more effective in the position in which they are hung. In the Royal Academy, we believe, this privilege is permitted only to members and the most eminent contributors who have not yet reached that position: to concede it to all indiscriminately would only result in a confusion which must render work of any kind almost impracticable. There are many amusing stories told by artists of the jokes and good-humoured mischief perpetrated by the brotherhood on this day.

Mr. Brandard acquired considerable reputation as an etcher; he produced many plates of this description from his own designs, and very spirited and effective they are: two are introduced here—one of them a figure-subject, the other a landscape—and they show him to have been equally successful in both. The young rustic, with cap under his arm, who is trimming up a stick he has cut out of the wood, is a lifelike study: note the pouting of the lips, after the fashion of boys when earnestly engaged on any work; truthful is the texture of his garments, easy and natural the attitude of the figure. The light and shade are very cleverly managed, producing the utmost harmony of colour without any sacrifice of brilliancy. The village-scene—though, from its character showing, perhaps, less of masterly handling—is sunny and very bright; but the shadow thrown by the child on the pathway forms a thin and awkward line, which even a descending sun would not cast.





ETCHINGS BY THE LATE ROBERT BRANDARD.

LONDON. VIRTUE & Co

BRITISH MUSEUM
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PICTURE-SALES OF THE SEASON.

IT has been our custom in years past to record at some length in our monthly numbers the principal picture-sales as they took place. But this year the pressure of various kinds on our columns has been so great that we deemed it advisable to postpone all notices till the end of the season, and then to report them as fully as circumstances will permit.*

The first sale of any importance, by Messrs. Christie, Manson, and Woods—into whose hands almost every Art-collection of any pretence is entrusted for dispersion—was that of Mr. Thomas Greenwood, of Sandfield Lodge, Highgate, whose gallery of 306 water-colour drawings and eighteen oil-paintings was disposed of on the 12th and 13th of March. It was especially rich in the works of Turner, by whom were 58 drawings; by D. Cox, 78; by F. Tayler, 18; and by W. Hunt, 9 examples. Turner's 'River Scene, Tyrol,' sold for £210; 'Swiss Mountain Torrent,' £283; 'The Foot of St. Gothard,' £252; 'Lake of Lucerne,' £840; and 'Grenoble, on the Isère,' £1,680. D. Cox's principal drawings were 'Waiting to Cross Lancaster Sands, Shower in the Distance,' £220; 'Market-Woman crossing a Heath,' £220; 'Twilight,' £504; 'View from Bolton Park,' £441; 'Crossing Lancaster Sands' (from the Ellison collection), £394; 'The Pass of Killiecrankie,' £352; 'Landscape, with Brigands,' a very large drawing, £682. F. Tayler's chief work was 'Return from the Hunt,' £241.

Among the drawings by foreigners may be pointed out 'A Coptic Gentleman dictating to his Scribe,' by Madame Henriette Browne, £294; 'Peace,' L. Gallait, £304; and 'Mother and Child in a Harvest-field,' by the same, £278; 'A Dainty Morsel,' J. Israels, £136.

Of the few oil-paintings worthy of special note were 'Bolton Park,' with figures and horses, by D. Cox, £1,155; 'Arab Woman and Child,' 309; and 'A Sheik on a Camel,' £221: these two are by F. Goodall, R.A.

On the 20th of March two small collections of pictures were sold in Messrs. Christie and Co.'s gallery: one which belonged to the late Mr. W. Smith, of Halifax; the other was the "property of a gentleman in Lancashire." Mr. Smith's pictures included a water-colour drawing by F. W. Topham, 'Noontide Rest,' £215; and oil-pictures—'The Road to Beddgellert,' J. Syer, £309; 'The Lost Change,' W. H. Knight—engraved in the *Art Journal* for 1863—£162; 'Venice,' E. W. Cooke, R.A., £136; 'New Shoes,' W. P. Frith, R.A.—engraved in the *Art Journal* for 1866—£123; 'The Knotty Point,' E. Nicol, A.R.A., £162; 'The New Dress,' J. C. Horsley, R.A., £194. In the other collection were 'Feeding-time,' a drawing by Birket Foster, £200; and another, 'St. Abbe's Head,' by E. Duncan, £136; while of the few oil-paintings may be mentioned, 'Jack Cade's Rabble,' K. Halswelle, £215; 'Milking-time, Grassmere,' T. S. Cooper, R.A., £383; 'In the Lledr Valley,' B. W. Leader, £246; and 'Highland Sheep,' R. Ansdell, R.A., £240.

The large collection of water-colour pictures, upwards of 400 in number, formed by Mr. William Quilter, of Norwood, had a reputation as wide as it was richly merited. In it were seen some of the best specimens of our greatest artists in this department; and the sale of the collection, by Messrs. Christie, on April 8 and two following days, created a corresponding interest; the rooms being thronged with visitors each day, and the prices paid for many of the works proportionately large. By D. Cox were no fewer than 114 examples; by G. Cattermole, 21; by S. Prout, 11; by G. Barrett, 11; W. Bennett, 16; Birket Foster, 8; E. Duncan, 6; W. Hunt, 39; J. M. W. Turner, R.A., 18; W. Müller, 14; Carl Haag, 7; F. Tayler, 14; P. Dewint, 14: J. F. Lewis, R.A., 5. Other artists represented were G. Fripp, F. W. Burton, Copley Fielding, W. Evans (of Eton), J. D. Harding, D. Roberts, R.A., G. F. Robson, J. S. Cotman, T. S. Cooper, R.A., E. W. Cooke, R.A., C. Stanfield, R.A., J. Holland, J. Varley, Sir J. Gilbert, A.R.A., F. W. Topham, F. Walker, A.R.A., R. P. Bonington, P. F. Poole, R.A., and many more: these names would of themselves bring renown to any gallery.

It must be obvious that out of so large and important a collection we can find room for specifying but a comparative few; the following may, however, be recorded as realising the highest prices:—'The Old Oak of Sherwood Forest,' £220; 'Powis Terrace,' £273; 'Man on Horseback crossing a Moor,' £252; 'Calais Pier,' £257; 'Haymaking,' £240; 'Bolton Park,' £220; 'Scene in Wales,' £367; 'Bettws-y-Coed Meadows,' £200; 'Kenilworth,' £200; 'A Hop Garden,' £220; 'Old Mill and Moor,' £472; another 'Kenilworth,' £410; 'Fors Novin, N. Wales,' £325; 'A Cornfield,' £316; 'A Cottage, and Man ploughing,' £300; 'Gipsies crossing a Common,' £315; 'Beaumaris,' £441; 'Golden Vale, Carmarthenshire,' £320; 'Haddon Hall,' £430; 'Carthage—Æneas and Achates,' £472; 'The Water Tower, Kenilworth,' £756; 'The Night Train,' £640; 'Deer-stalking in Bolton Park,' £998; 'Hardwick Castle,' £1,008; 'Storm on the Llugwy,' £693; 'Green Lanes,' £1,470; 'The Vale of Clwyd,' £1,628; 'The Hayfield,' £2,950—the artist received 56 guineas for this drawing in 1850; 'Peace and War: Lymne Castle, Hythe,' £998.

The whole of the above are by D. Cox, whose 114 drawings sold for rather more than £22,900, averaging above £200 each: many of them are quite small.

George Cattermole comes next in the catalogue list: his chief works were, 'Trying the Sword,' £262; 'Benvenuto Cellini and the Brigands,' £283; 'Macbeth instructing the Murderers,' £252; 'Shakspeare, as a Youth, reciting a Birthday Ode to Sir Thomas Lucy,' £357; 'Salvator Rosa and the Brigands,' £410; and 'Old English Hospitality,' the well-known engraved picture, £430. S. Prout's principal drawing was 'The Church of St. Pierre, Caen,' £840. A drawing by the Spanish painter, Fortuny, was put up almost immediately afterwards, and was knocked down to Mr. Agnew for £1,470: the subject, 'Interior of a Morocco Carpet Warehouse.'

The second day's sale included 'Landscape,' with a peasant, dog, and sheep—sunset, G. Barrett, £315; and 'Harvest Moon,' by the same, £195. 'Plums, with mossy Background,' £222; 'Plums,' and 'Bank of Primroses and Birdsnest,' a pair, £472; 'Pineapples, Grapes, and Pomegranate,' £220; 'Interior of a Hut, with Gipsies,' £315; 'Primroses on a Mossy Bank,' £257; 'Too Hot,' £787; 'Cymon and Iphigenia,' £462; 'The Eavesdropper,' £787 10s.; 'Devotion,' £420; these eight works are by W. Hunt. We next come to those by J. M. W. Turner, R.A.; the most conspicuous of which were 'Reichanbach,' £252; 'Geneva,' £299; 'Thun,' £294; 'Plymouth,' £410; 'Cashiobury,' £436; 'The Tomb of Cecilia Metella,' £336; 'Malvern,' £840; 'Heidelberg,' £1,523; and 'Oberwessel,' £1,627. Carl Haag's 'Tyrolese Huntsman and Mountain Girl' sold for £525; his 'Encamping at Palmyra' for £420; and his 'Leaving Palmyra,' for £415. Among F. W. Burton's works were 'La Marchesa,' £335; 'La Romanina,' £558; and 'A.D. 1660—A Remnant of the Ironsides,' £420. C. Fielding's 'Rivaulx Abbey' fell to Mr. Agnew's bid, for £998; his 'Loch Awe, near Ben Cruachan,' to Mr. Vokins's, for £892; and 'The Mull of Galloway,' to Mr. Agnew's, for £1,732.

The sale on the third day brought forward a more miscellane-

* Possibly some of our subscribers may be of opinion that the pages of the *Art Journal* might be more profitably occupied with topics of general interest; but it has always been our object to report all matters connected with Art, which may be of use to any class of readers; and we know that the publication is consulted as a book of reference, easily accessible as a library-volume where other periodicals containing, probably, similar information, have, from their ephemeral nature, not been preserved. This is the reason why it is not deemed expedient to depart altogether from a plan we adopted from the very first year of the existence of the Journal.

ous description of drawings; but among them were several of special excellence: for example—'Roses,' J. Holland, £289; 'A Fisher-girl,' F. Tayler, £168; and 'The First of September,' also by F. Tayler, £168; 'The Duke of Gloucester and the Murderers,' £420, and 'To be or not to be?' £430; both by Sir J. Gilbert, A.R.A.; 'The Holy Well,' £241; 'Little Nelly in the Churchyard,' £325; and 'Oliver Goldsmith at Trinity College, Dublin,' £262; three drawings by F. W. Topham; 'The New Boy,' F. Walker, A.R.A., £210; 'Kirkstall Abbey,' £210; Farmyard and Buildings,' a very small drawing, £504; 'Lancaster,' £950; 'Southall, Notts,' £1,732; these four are by P. Dewint; 'Peasant Girls,' £577, and 'Rustic Mother and Child,' £525, both by P. F. Poole, R.A.; and finally four by J. F. Lewis, R.A., namely 'Caged Birds,' £210; 'A School at Cairo,' £1,239; 'Lilium Auratum,' £1,060; and 'The Prayer of Faith shall heal the Sick,' £1,176. These brought this most successful sale to a close: the entire collection realising the large sum of nearly £70,775.

An interest equal to that felt in the sale of Mr. Quilter's collection of water-colour drawings was excited by the dispersion, on the 23rd and 24th of April, by Messrs. Christie, of the famous gallery of oil-pictures, the property of Mr. S. Mendel, of Manley Hall, near Manchester; and certainly no finer collection of such works has been offered to public competition for some years. The number of paintings was 445, comprising the following as the most important:—'The Night before Naseby,' A. L. Egg, R.A., £294; 'Mars and Venus,' W. Etty, R.A., £525; 'Hermione,' C. R. Leslie, R.A., £546; 'Departure of Bayard for the Wars,' D. Maclise, R.A., £425; 'Winnowing Corn' (unfinished), J. Phillip, R.A., £504; 'Pont-y-pant Mill, N. Wales,' T. Creswick, R.A., £441; 'Scene from *Henry the Eighth*' C. R. Leslie, R.A., £1,365; 'Landscape,' with boys fishing, W. Collins, R.A., £346; 'Landscape,' with ruins, cottage, and a pool of water, Sir A. W. Callcott, R.A., £420; 'Church of the Holy Nativity, Bethlehem,' D. Roberts, R.A., £1,417; 'Interior of the Cathedral of Seville,' D. Roberts, R.A., £1,890; 'Launce and his Dog,' Sir A. W. Callcott, R.A., £404; 'The Skittle Players,' W. Collins, £2,415; 'View on a Suffolk River,' J. Constable, R.A., £630; 'A Chateau on the French Coast,' R. P. Bonington, £483; 'View in the Village of Stapenhill, near Bristol,' W. Müller, £693; 'Gillingham,' two children fishing, W. Müller, £630; 'Waterfall in Glen Shirah, Inverary,' P. Nasmyth, £1,470; 'Lake Scene,' with ruins and figures in the foreground, R. Wilson, R.A., £7,350.

Among the foreign pictures were—'Giving Baby a Ride,' Madame H. Browne, £630; 'Custom-house Service in Russia,' A. Schreyer, £378; 'An Abyssinian Girl,' Madame H. Browne, £420; 'Mary at the foot of the Cross,' J. L. Dyckmans, £525; 'River Scene in Algiers,' F. Ziem, £630; 'Columbus in Prison,' L. Gallait, £892; 'Italian Peasant Woman and Child,' J. L. Gérôme, £315; 'The Wanderers,' L. Gallait, £635; 'A Souvenir of Lower Brittany,' A. Bonheur, £588; 'A Souvenir of Normandy,' A. Bonheur, £430; 'It is caught!' E. Frère, £420; 'Vargas taking the Oath as President of the Council of Blood,' L. Gallait, £2,678; 'Coast Scene,' with a peasant and sheep, A. Bonheur, £635; 'Napoleon crossing the Alps,' a small *replica* by P. Delaroche of his well-known picture, £420; 'Cattle in a Landscape,' £1,008; 'The last Honours paid to the Bodies of Counts Egmont and Horn,' L. Gallait, a small copy of the large picture engraved in the *Art Journal* for 1868, £1,155; 'Going to Church on New Year's Day,' Baron H. Leys, £872; 'President Duranti,' P. Delaroche, £656.

Resuming the list of English pictures, we note 'A Grey Day on the Thames, Oxon,' Walter Field, £326; 'The Lost Sheep,' W. J. Webb, £378; 'The Jews' Place of Wailing, Jerusalem,' W. Gale, £304; 'The Upper End of Lago Maggiore, with the town of Pallanza,' J. B. Pyne, £388; 'Abraham and Hagar,' W. C. T. Dobson, R.A., £493; 'A Spate in the Highlands,' P. Graham, very small, £430; 'Willow, Willow!' G. D. Leslie, A.R.A., also very small, £231; 'Aurora and Zephyr,' W. E. Frost, R.A., £399; 'The Notary,' H. S. Marks, A.R.A., £399; Mary Magdalene,' J. R. Herbert, R.A., £378; 'The Rustic Bridge,' J. Linnell, £630; 'She paused and counted as the Village Clock,' &c., G. D. Leslie, A.R.A., £756; 'Katharine and Petruchio,' A. Elmore, R.A., £525; 'Among the Hills,' P. Graham, £1,628; 'An Elopement in 1790,' G. D. Leslie, A.R.A., £1,155; 'Opening the Gate,' J. T. Linnell, £525; 'Mid-day Rest—Harvest-time,' J. Linnell, £1,365; 'Tramps,' J. Linnell, £1,143; 'Christ and the Woman of Samaria,' J. R. Herbert, R.A., £556; 'O'er Moor and Moss,' P. Graham, £1,102; 'The Virgin's Bower,' P. H. Calderon, R.A., £1,029; 'Scene in the Convent at Arles,' P. H. Calderon, R.A., £305; 'The Gleaner's Return,' W. Linnell, £630; 'Home after Victory,' P. H. Calderon, R.A., £945; 'Distant View of Monaco,' W. Wyld, £367; 'Œnone,' P. H. Calderon, R.A., £789; 'An Autumn Evening,' J. T. Linnell, £756; 'O, Swallow, flying from the Golden Woods,' &c., J. E. Millais, R.A., £1,050; 'The Lobster Catcher,' J. C. Hook, R.A., £1,480; 'A Scheveningen Trawler preparing for Sea,' E. W. Cooke, R.A., £892; 'A Visit to the Shrine in the Alhambra,' R. Ansdell, R.A., £630; 'Jephthah,' J. E. Millais, R.A., £3,990; 'Sterne's Maria,' W. P. Frith, R.A., £945; 'A Venetian Noble Lady of the 16th Century,' F. Leighton, R.A., £998; 'The Relief of Lucknow,' T. Jones Barker, £1,018; this is the picture recently presented to the Corporation of Glasgow by its new owner, Mr. Baird, of Cambusdoon; 'Before Dinner at Boswell's Lodgings in Bond Street, 1769,' W. P. Frith, R.A., £4,568; 'The Last Moments of Raffaelle,' H. O'Neil, A.R.A., £1,102; 'Only Herself,' T. Faed, R.A., £1,732; 'A Wee bit Fractious,'' T. Faed, R.A., £1,995; 'The Last Sleep of Argyle,' E. M. Ward, R.A., engraved in the *Art Journal* for 1855, £840; 'Chill October,' J. E. Millais, R.A., £3,255; 'The Journey to Emmaus,' J. Linnell, £703; 'The Results of Intemperance,' T. Webster, R.A., £840; 'Scene in Oxfordshire,' J. Linnell, £756; 'Landscape,' road scene, with a group of trees and a peasant—a large upright picture by Old Crome, of Norwich, £1,575; 'Portrait of George IV. when Prince of Wales,' Gainsborough, £483; 'View on the River Maas, Holland,' J. M. W. Turner, R.A., £2,625; 'The Deer Family,' Sir E. Landseer, R.A., £3,045; 'The Grand Canal, Venice,' J. M. W. Turner, R.A., £7,350. The entire collection of pictures sold for £97,982.

Mr. Mendel possessed numerous examples of Sculpture; the principal of which are—'A Girl with a Kid,' R. J. Wyatt, 350 gs.; 'Poetry,' J. Lawlor, a life-size seated figure, 205 gs.; 'The Wounded Amazon,' J. Gibson, R.A., 610 gs., 'Eve,' P. Macdowell, R.A., 520 gs.; and 'The Dying Spartan,' L. Amigoni, 215 gs.

The late Mr. William Leaf, of Park Hill, Streatham, formed, during the last fifty years, a large collection of pictures, numbering more than 500: the majority of them being in water-colours, and many of these the works of the older members of the School, such as Barret, Hills, Robson, S. Austen, J. Varley, and others. The collection was sold, by Messrs. Christie, early in May, occupying three days, but a few only of the whole number need particularising. Among the water-colour drawings were, 'An Italian Composition—Sunset,' G. Barret, £142; 'Home from the Plough,' D. Cox, very small, £220; 'A Hayfield—Morning,' D. Cox, also very small, £189; 'A Boy eating Porridge,' W. Hunt, £136; 'Dead Peacock and Still Life,' on a table, W. Hunt, £320; 'Schehallion,' W. Nesfield, £147; 'The Indiaman Ashore,' S. Prout, £420; 'A Highland Scene,' with a peasant-boy and dog, &c., F. Tayler, £262; 'A Hawking Party,' F. Tayler, £215; 'Spanish Peasants at a Fountain,' F. W. Topham, £168; 'Chepstow,' J. M. W. Turner, R.A., £168; 'Tivoli,' also by Turner, £410; 'Street Scene, Cookham,' with geese, F. Walker, A.R.A., £472; 'The Darnley Conspiracy,' G. Cattermole, £179; 'Walton Bridge,' G. Barret, £330; 'Yilitza,' W. Burton, R.H.A., £525; 'Interior of Bamberg Cathedral,' W. Burton, R.H.A., £896; 'The Burial of Ophelia,' Sir J. Gilbert, A.R.A., £169; 'A Rehearsal, Cairo,' C. Haag, £551; 'Cromwell and his Daughter looking at the Portrait of Charles I.,' L. Haghe, £262; 'Oath of Vargas before the Duke of Alva,' L. Haghe, £357; 'Venice,' J. D. Harding, £320; 'Scene on the Downs, Sussex,' H. G. Hine, £189; 'Head of a Mulatto

Girl,' W. Hunt, £315; 'Interior at Hastings,' with a lady reading, W. Hunt, £215; 'The Flower-Seller,' W. Hunt, £294; 'Easter-day at Rome,' J. F. Lewis, R.A., £787; 'Murillo painting the Holy Family for a Convent,' J. F. Lewis, R.A., £368; 'Sacking a Convent,' J. F. Lewis, R.A., £336; 'View of Ely,' £242, and 'View of St. Paul's from the Surrey side,' £252; these two are by G. F. Robson; 'Interior of a Church at Florence,' C. Werner, £136; 'Falls of the Tummel,' W. A. Nesfield, £325; 'Joan of Arc entering Orleans,' Sir J. Gilbert, A.R.A., £320.

The few oil-paintings included—'The Nun,' A. Elmore, R.A., £273; 'A Dutch Beurtman aground,' E. W. Cooke, R.A, £483; 'Courtyard (Hosh) of the House of the Coptic Patriarch, Cairo,' J. F. Lewis, R.A., £1,942; and 'Baith Faither and Mither,' T. Faed, R.A., £1,732.

It is quite clear from what occurred in the gallery of Messrs. Christie, on the 1st of May, that with a certain class of collectors there is a great eagerness to obtain good specimens of pictures by old masters, as there is the desire by another class to purchase modern works of the best order. On the day named the room was crowded with company, among whom were several agents from the continent, to witness the sale of pictures belonging to the late Rev. Mr. Lucy, of Hampton Lucy, Warwickshire; and of the collection which belonged to the late Mr. Charles Bredel. Mr. Lucy's pictures included a remarkable example of Gainsborough, a 'Landscape,' which was knocked down at the price of £3,465. Among the same owner's collection were also, 'A River Scene,' Vander Capella, £409; 'The Grocer's Shop,' W. Mieris, £787; 'A Woody Landscape,' J. Wynants, with figures by A. Van de Velde, £325; 'Abraham with Hagar and Ishmael,' the title given to a fine landscape by John Both, the figures by his brother Andrew, £4,725; 'A Fresh Breeze,' with several Dutch Men-of-war, &c., W. Van de Velde, £682.

In the Bredel collection the most important works were—'An Interior,' with two lads and a girl playing musical instruments, Le Nain, £493; 'A Danse Champêtre,' Watteau, £525; 'A Woman with a Distaff,' in a landscape, N. Berghem, £945; 'Landscape,' with a peasant driving a mule, &c., J. Both, £1,732; 'A Dutch River,' A. Cuyp, £325; 'On the Banks of the Maas,' A. Cuyp, £102 10s.; 'A Farmyard,' A. Dusart, £325; 'River Scene,' with trees, and a boat carrying two figures, Hobbema, £3,225 (Nieuwenhuys); 'Interior,' with a girl making lace, N. Maas, £1,775; 'The Enamoured Cavalier,' F. Mieris, £4,300 (Colnaghi); 'An Owl on a Stand,' W. Mieris, £250; 'The Tric-trac Players,' A. Ostade, £700; 'Christ Triumphant over Sin and Death,' Rubens, £430; 'The Ruin,' Ruysdael, £2,310; 'Interior,' with two women to whom a man is bowing obsequiously and drolly, Jan Steen, £662; 'Villagers Merry-making,' D. Teniers, £388; 'Winter in Holland,' A. Van der Neer, £556; 'Interior,' with a young lady wearing a white cap, &c., E. Van der Neer, £525; 'Two Children blowing Bubbles,' D. Van Tol, £273; 'A Calm on the Dutch Coast,' W. Van de Velde, £787; 'A Pastoral Scene,' in which a woman is milking a goat, two kids playing together, cows, sheep, &c., A. Van de Velde, £4,515 (M. Rutter, of Paris); 'View on a Canal in Holland—Winter,' P. Wouvermans, £1,281; 'River-Scene,' spanned by a bridge, P. Wouvermans, £630; 'Departure of a Hawking Party,' P. Wouvermans, £609; 'Herdsman with Cattle,' A. Van de Velde, the landscape by J. Wynants, £368; 'A Boy Angling near to Cottages,' J. Wynants, £1,890. The proceeds of the 165 pictures comprised in the day's sale reached £48,393.

Among upwards of 100 water-colour drawings, the property of Mr. C. L. Parker, sold by Messrs. Christie, on May 15th, the following are entitled to be recorded:—'Beverley, Yorkshire,' P. De Wint, £971; 'Street Scene, Caen,' S. Prout, £336; 'Folkestone,' J. M. W. Turner, R.A., £451; 'A Neapolitan Girl,' F. W. Burton, £462; 'The Last Man from the Wreck,' E. Duncan, £504. Several other drawings, "a different property," sold on the same day, included 'Interior of Ely Cathedral,' J. M. W. Turner, R.A., £252; and 'Ben-y-Glo,' Copley Fielding, £388.

A miscellaneous collection of drawings sold in the same rooms on the 29th of May numbered in it—'Arundel Park,' £336, and its companion 'View of Arundel Castle from the Park,' £525; both by Copley Fielding; 'Guy Fawkes brought before James I.,' Sir J. Gilbert, A.R.A., £430; 'Argus,' Briton Rivière, £399; 'Chessplayers,' L. Alma-Tadema, £325; 'The Sisters,' £252; 'The Governess,' £177; 'Our Village,' £278; 'The Music Lesson,' £226; 'Summer Afternoon,' £168. These five are by the late F. Walker, A.R.A.

Another miscellaneous collection of pictures, sold by Messrs. Christie, on June 5th, contained a few excellent works which fully justified the prices paid for them: for example, 'Nubian Peasant Children,' Madame Henriette Browne, £788; 'Landscape,' with cattle, E. Van Marcke, £888; 'A Boy and Dog,' J. Opie, R.A., £273; Three pictures by J. Linnell, 'The Ford,' £788; 'Autumn Sunset,' £357; and a 'View in Surrey,' £530; 'Across the Common—a Breezy Day,' D. Cox, £1,155; 'The Noonday Meal—View near Gillingham,' W. Müller, £1,628; 'A Mountain Scene,' with cattle and sheep, £320, and its companion 'A Kentish Meadow,' with sheep, £284, both by T. S. Cooper, R.A.; 'Dotheboys Hall,' the brimstone-and-treacle scene, T. Webster, R.A., formerly in the possession of the late Charles Dickens, £300; 'Shipping on the French Coast near St. Malo,' C. Stanfield, R.A., 1,000 guineas; 'Claude Duval,' W. P. Frith, R.A., £1,995; 'A Classical River-Scene,' Sir A. W. Callcott, R.A., £578; 'The Children of the Mist,' Sir E. Landseer, R.A., £1,208; 'The Scotch Fair,' J. Phillip, R.A., £725; this last was the property of Mr. E. Storrs, of Walton, Liverpool.

The pictures, upwards of 160 in number, belonging to Mr. T. Woolner, R.A., were sold by Messrs. Christie, on June 19th: with the exception of five, they consisted of works by deceased British artists: we select a few, out of the whole, for mention:—'Worcester Cathedral, from the Banks of the Severn,' J. M. W. Turner, R.A., £420; 'The Palace of the Prince Maffei, Verona,' R. P. Bonington, £200; 'Francis I. and his Sister,' R. P. Bonington, £331; 'The Ferry,' W. Collins, R.A., £280; 'Bruges, on the Ostend River,' Old Crome, £294; 'A Chateau in Normandy,' J. S. Cotman, £289; 'Kirkstall Abbey,' £273; 'Crichton Castle,' £504; 'Whalers,' £325; 'Neapolitan Fisher-Girls,' £525; these four pictures are by Turner, and are of small size: 'The Cave of Boscastle, Cornwall,' J. S. Cotman, £578; 'View near Thorpe, Norfolk,' Old Crome, £304; 'Hanson Foot, Dovedale,' J. Linnell, £472; 'The Last Gleam before the Storm,' J. Linnell, £2,625; 'Isabella,' £892; and 'Ferdinand lured by Ariel,' J. E. Millais, R.A., £315.

On the 3rd of July Messrs. Christie sold the collection of paintings belonging to the late Mr. Jesse Watts Russell, of Ilam Hall, Staffordshire; the sale attracted great interest on account of some very remarkable specimens of our earlier school. Among these were 'View near the Village of Cornard, Suffolk,' Gainsborough, £1,207, bought for the National Gallery; 'View on the Arno,' Richard Wilson, R.A., £1,896; 'The Fisherman's Return,' W. Collins, R.A., £2,362; 'St. Bernard Dogs,' Sir E. Landseer, R.A., the large picture, £2,257; 'Dutch Fishing-boats running foul,' Sir A. W. Callcott, R.A., £1,680; 'The High Street, Oxford,' J. M. W. Turner, R.A., £1,050; 'Oxford, from the Abingdon Road,' J. M. W. Turner, £1,280; 'The Fortune-teller,' W. Owen, R.A., £294; 'A Girl leading a Child across a Brook,' H. Thompson, R.A., £861; 'The School-mistress,' J. Opie, R.A., £788; 'Una,' W. Hilton, R.A., £378; 'Harwich Lighthouse,' J. Constable, R.A., very small, £378; 'Market-day, Malines,' a large water-colour drawing by S. Prout, £304. Among a few pictures by old masters were—'A River Scene, with Cattle—Sunset,' A. Cuyp, £787; 'The Castle of Dordrecht, with Shipping,' Van der Capella, £756; 'River Scene, Norway,' J. Ruysdael, £682.

At the conclusion of this sale, some interesting portraits and other works were disposed of, but the names of their owners were not stated. Among them were—the Earl of Bellamont, in the robes of the Order of the Garter, £566; his wife,

the Countess of Bellamont, £2,520, both pictures by Sir J. Reynolds; 'The Spinster,' a portrait of Lady Hamilton at the spinning-wheel, G. Romney, R.A., £808; Portrait of Bach, a musical composer, but not the famous J. Sebastian Bach, Gainsborough, £630; 'Figures and Dead Game,' a large upright picture by J. Weenix, £567; 'Morecambe Bay,' a water-colour drawing by D. Cox, £452; 'Bolton Abbey,' also in water-colours, by P. Dewint, £472; Portrait of Lady Gordon with her Son, by Sir J. Reynolds, £357.

The last important sale, and, in fact, the last of the season, was that of the magnificent contents of Hooton Hall, near Chester, the residence of Mr. R. C. Naylor, where the sale, by Messrs. Christie & Co., took place on August 2, and several succeeding days. The mansion was filled with rare and costly Art-works of every kind; though the pictures were comparatively few—at least those which were offered for sale—nineteen water-colour paintings and forty-three oil-pictures. Of the former the most important were—'The Palais de Justice, Rouen,' S. Prout, £127; 'The Young Cricketer's Repose,' W. Hunt, £225; and 'The Young Porker,' also by W. Hunt, £126.

Of the oil-pictures the highest prices were realised by 'La Belle Blanchisseuse,' £168; 'La Belle Répasseuse,' £178, a pair by E. Frère; 'The Sick Child,' also by E. Frère, £157; 'The Critic,' Ruiperez, £116; 'Music' and 'Painting,' a pair by Plassan, £178; 'A Corn-stack on Fire,' Jules Breton, £262; 'The Print-Collector,' E. Frère, £283; 'The Young Drummer,' E. Frère, £241; 'The Arab's Retreat,' A. Schreyer, £609; 'A Distant View of Rivaulx Abbey,' Copley Fielding, £236; 'Jerusalem, looking South,' D. Roberts, R.A., £892; 'Deerstalkers Refreshing,' R. Ansdell, R.A., £325; 'Dredge-Boats on the Medway,' W. Müller, £1,207; 'A Scotch Fisher-girl,' T. Faed, R.A., £451; 'The Widow's Son going to Sea,' J. C. Hook, R.A., £640; 'View on the Coast near Hastings,' C. Stanfield, R.A., £388; 'The Bandit's Cave,' also by Stanfield, £226; 'The Tombs of the Caliphs, Grand Cairo,' D. Roberts, R.A., £205; 'View of Venice,' W. Wyld, £294; 'Sir Roger de Coverley in the *Saracen's Head*,' the finished study for the large picture by W. P. Frith, R.A., £210; 'The Prison-Window,' J. Phillip, R.A., £3,255. The whole of the pictures sold for £13,287.

Among Mr. Naylor's sculptures were—'Esmeralda and the Goat,' by Rossetti, of Rome,' £425; 'The Greek Slave,' by the same, £147; 'A Boy with a Goose,' a work about twelve inches in height, by an unknown sculptor, £220; 'Venus and Cupid,' B. E. Spence, £362; 'Venus with the Apple,' J. Gibson, R.A.—an untinted copy, of which Gibson executed, it is said, four or five of the well-known coloured figure, £1,310. The original statue was a wedding present from Mr. R. B. Preston to his wife.

It is quite evident from the above reports that British Art of a good character is still much in demand, and fully maintains its pecuniary value; while the works of a few painters can only be procured at a very high cost. Foreign pictures too are paid for liberally by English amateurs, and Continental painters must find their works so well appreciated here, both in the exhibition galleries and in the auction-room, as to make it quite worth their while to keep up the supply. The picture-season has in every way been a successful one this year; so far, that is, as relates to the sums expended on the acquisition of examples.

OBITUARY.

TOMASO ALOYSIO JUVARA.

THE life of this, the most distinguished engraver of Italy in these days, was strikingly remarkable; his death still more so, for its tragic singularity. We are indebted for particulars in regard to both to *La Federation Artistique*. A brief notice of him, arising out of his death, appeared in the *Art Journal* for September.

Juvara was born at Messina in the year 1809. He early drew attention to his special artistic turn, and was aided forward by practical friends. He obtained a subsidy from the municipality of his native city, and proceeding to Rome, became an assiduous student in the College of St. Luc. His progress was rapid, and in 1827, the nineteenth year of his age, he won the first prize in the first class. He pursued his studies, as an engraver, under Toschi at Parma. In 1830 he engraved for the Roman Chalcographical Institute, the 'St. John' of Guercino, and the 'St. Bartholomeo' of Cammucini. In 1836 he was named Director of the School of Engraving at Messina, and in 1842 was enabled to visit both Paris and London, in order to learn line-engraving on steel, also in aquatint and mezzotint. In 1846 he obtained the Professorship of Engraving at the recently-created Institute of Art of Naples, with the accompanying condition that he should also devote six months to Messina. He was elected Director of Chalcography at Rome, and finally, having become member of most of the Italian Art-associations, he received knighthood from the hands of the King of Naples.

The most important work for which we are indebted to Juvara is that from Raffaelle's 'Madona della Regia'—an altarpiece—one of the most celebrated of the great master's creations. We are informed by him that it was ordered by the Convent of St. Antoine, at Peyrousa. In the course of events this masterpiece passed into the Colonna Gallery, and, at the close of the eighteenth century, was transferred to the Naples royal family, by whom, within our own times, it was presented for sale to the amateurs and authorities of London and Paris. This noble composition, which springs from the early part of the sixteenth century, is wholly in the first style of the painter. Juvara engraved this altarpiece—which is formed by the central part of an extensive reunion of coherent parts—with incomparable skill. It is, in truth, one of the finest engraved presentments of Raffaelle. Its handling is marvellous, and it does justice to the soul of sentiment by which the original is pervaded. The last great work of Juvara is from the 'Miracle of St. Charles Borromeo,' by Joseph Mancinelli; it is a worthy successor of the Raffaelle. With other prints Juvara's name is happily associated. He has left a great school behind him in Italy.

His death was indeed tragic in the most austere form. For twenty years he had been an exile from his native Messina. He received an appreciative and pressing invitation from its municipality to pay them a visit. He accepted the honour, and appeared to be engaged in making all due preparations for so crowning an occasion; but the day before the anticipated triumphal reception, the fearful news transpired that, in his chambers in the Chalcographical Palace, he had died by his own hand. He had, or, with an overwrought sensitiveness, imagined that he had, remorseless enemies, who would take even this opportunity to strike him with treacherous cruelty, and he determined effectually to mar their purposes. Alone, and with all the courage of stoicism, he opened his veins, continued to mark for six hours the quiet advance of death, and with his blood wrote a detailed account of the persecution of which he had made himself the victim. At his feet, as he lay, was found firmly placed a crucifix, on which in his last moments he might look.

SHERWOOD FOREST.

SHERWOOD FOREST, sacred to the memory of "bold Robin Hood," has received a valuable and charming addition to its literature in a volume recently issued by Mr. Robert White, of Worksop. It is entitled "Worksop, the Dukery, and Sherwood Forest," and treats of the objects of interest and places of beauty in each of these three main divisions. With regard to Worksop, we have an interesting chapter on the ancient lords of that place, the Lovetots, the Furnivals, the Talbots, the Howards, and the Pelhams, whose names are renowned in the history of this kingdom, and of one of whom—the first Earl of Shrewsbury—Shakspere thus wrote:—

> "Where is the great Alcides of the field,
> Valiant Lord Talbot, Earl of Shrewsbury,
> Created for his rare success in arms
> Great Earl of Washford, Waterford, and Valence;
> Lord Talbot of Gooding and Urchinfield,
> Lord Strange of Blackmere, Lord Verdun of Alton,
> Lord Cromwell of Wingfield, Lord Furnival of Sheffield,
> The thrice victorious Lord of Falconbridge;
> Knight of the Noble Order of Saint George,
> Worthy Saint Michael, and the Golden Fleece,
> Great Mareshal to Henry the Sixth
> Of all his wars within the realm of France?
> * * * * * *
> Here is a silly stately style indeed,
> The Turk that two-and-fifty kingdoms hath
> Writes not so tedious a style as this," &c. &c.

The history of the Priory, and of the town itself, as well as of places in its immediate neighbourhood, are carefully given,



The Parliament Oak.

and a vast amount of useful information is imparted in a pleasant and chatty kind of narrative. The "Dukeries," as the district comprising Clumber, Welbeck, Thorsby, and other seats is called, are next described; and herein Mr. Foljambe gives a carefully-arranged pedigree, showing the common descent from the famous "Bess of Hardwick" of the Dukes of Devonshire, Newcastle, Portland, Kingston, St. Albans, and Norfolk, and of many other ennobled families. Of Clumber and Welbeck extended notices are given, and we learn that at the first-named of these are preserved, besides a magnificent assemblage of paintings and other works of Art, some good examples of Roman sarcophagi, of two of which we introduce engravings.

One of the most charming parts of the volume is that devoted to the remains of "Merrie Sherwood," both in and out of the parks to which we have alluded. Of the grand "lords of the forest" many exquisite engravings are given. One of these, the Greendale oak—a veritable "Methuselah of trees"—is the most venerable and remarkable of existing trees. In 1724, as will be remembered by those who have read Rooke's excellent account, an opening was made in its trunk capable of allowing a carriage and six to be driven, or three horsemen to ride abreast, through it. The circumference of the trunk above the arch is 35 feet 3 inches; height of the arch, 10 feet 3 inches; width about the middle, 6 feet 3 inches; height of the top



The Greendale Oak.

branch, 54 feet. The age of this tree must, of course, be speculation. Major Rooke said, in 1790, it is "thought to be above seven hundred years old;" and Throsby, in 1797, says it "is supposed to be upwards of fifteen hundred years old;" it is now planked diagonally and otherwise supported, yet, notwithstanding its decrepitude, its green boughs spread over a diameter of about 45 feet. In 1727 the Countess of Oxford had a cabinet



The Major Oak.

formed of the oak taken from the heart of this tree in making the cavity named above. The cabinet is now at Welbeck, and contains inlaid representations of the tree, and a former Duke of Portland driving an old-fashioned carriage and six horses

through the opening, with the following quotation from Ovid's Metamorphoses:—

"Sæpe sub hac Dryades festas duxere choreas
Sæpe etiam manibus nexis ex ordine trunci,
Circuiere modum mensuraque roboris ulnas,
Quinque ter implebat. Nec non et cætera tantum
Silva sub hac omnis quantum fuit herba sub omni."



Of this tree we are enabled to give the representation on the preceding page; as also of the "Parliament Oak" in Sherwood Forest, and the "Major Oak," in a hollow in whose trunk seven persons have easily sat together at dinner. The engravings are all charmingly executed from original drawings,



and the typography of the volume is faultlessly beautiful. It is a worthy book on a worthy subject, and does great credit to its author and publisher, Mr. Robert White.

ON THE PROGRESS OF OUR ART-INDUSTRIES.

By PROFESSOR ARCHER,

President of the Royal Scottish Society of Arts, F.R.S.E., F.S.A.S., Director of the Museum of Science and Art, Edinburgh.

THE POPLIN AND OTHER TEXTILE-MANUFACTURES OF DUBLIN.

EXACTLY one hundred years ago, that is to say, in 1775, certain French refugees introduced into Ireland the manufacture of a fabric known as *papeline;* what its exact texture was we know not, but it had long before been made in France, and in that country was all silk. In time the name became corrupted into *poplin*, and wool was introduced into its structure, the wool being the weft and silk the warp. As the woollen weft was of course much thicker than the silken warp, it formed a transverse rib across the web of cloth, and being also very soft, it was elastic and yielding to the touch; and from these and other qualities, especially great durability, it soon became a great favourite for ladies' dresses, and it retains that well-earned reputation to the present time. In plain poplin we have the quality of great beauty of surface, which is an art-qualification too little considered by our textile manufacturers; more frequently, overwrought brilliancy, and what is called fine finish, are considered before softness of feeling and texture; exactly as in colour the glare of positive colours is preferred to the repose of neutral tints. For a very large portion of the century which has elapsed since the poplin manufacture has been introduced into Ireland, the family of Fry has been actively engaged in its manufacture, has carried it on with great spirit, and at present supplies a very large proportion of the poplins in use. The manufacture is a very limited one, and is confined to, perhaps, not more than a dozen manufacturers in Great Britain, amongst whom the Dublin firms of Messrs. Fry & Co Messrs. Pim, and Messrs. Atkinson & Co., are the foremost.

Much improvement has taken place in the manufacture of poplin during the last twenty years. The greatest advance has been due to the wonderful perfection of the woollen yarn used. This yarn differs considerably from ordinary worsted or woollen yarns used in weaving, in being much thicker; and the manufacturer strives to give it a perfectly equal cylindrical form throughout its entire length. The result of his success in this, is to give to the rib formed by its being enclosed in the warp threads a beautifully rounded appearance. In some very old-fashioned poplins we have seen the want of perfection in the weft yarn produce an appearance and feeling of coarseness to the fabric by no means agreeable; indeed, it reveals the fact that the silk is aided by a cheaper substitute, which of course produces an unfavourable impression. The poplin-manufacturer depends much upon the dyer, for the beauty of his work is lost without the aid of delicate colours; and in the choice of such as are suitable to this special fabric, an artistic feeling for colour is in the highest degree necessary. The special capacity of poplin as a fabric for good colour-effects has caused self-coloured sorts to be most admired; only comparatively of late the system of brocading has been introduced with good effect: some of the brocaded poplins shown to us by Messrs. Fry are very choice in design, and have a most pleasing effect.

We have said that poplins consist of a warp of silk and a rather thick and well-rounded woollen weft; if between each throw of the latter a weft of silk, linen, or cotton is thrown, the ribs formed by the thicker woollen weft are shown more in relief, and a different effect is produced. Fabrics woven in this fashion are called *terries*, and are much used for curtains and other upholstery work. These terries are often very richly figured in satin, or are wrought as damasks. In the production of these rich materials Messrs. Fry have attained great eminence, their designs being in the best taste, and the finish of the fabric most perfect; they are quite luxurious to the touch, from the soft poplin texture which forms the groundwork. But the operations of this important firm are not limited to the manufacture of poplins and terries; they produce large quantities of figured satin damasks, all-silk damasks, and some silk and worsted damasks, for curtains and other furniture-purposes. The designs in which they most excel are mediæval, renaissance, and French, especially the styles of Louis XIV. and Louis XVI., in carrying out which it is very difficult to say whether the technical perfection of the fabric or the artistic excellence of the decoration is most praiseworthy. It is quite evident their designers are, in the strictest sense, artists; and the extreme care required in weaving poplin has enabled them to obtain weavers for their other fabrics above the ordinary average of merit. The Works of Messrs. Fry are extensive, and are quite remarkable for their clean and orderly appearance; they employ a large number of hands, both male and female.

ART-NOTES FROM THE CONTINENT.

AMSTERDAM. —It is proposed to erect here a new Royal Museum, to replace the present picture-gallery, in which the works it now contains are very inadequately exhibited. The Minister of the Interior has commissioned three architects to prepare designs for the building.

BERLIN.—It is evident, from various incidents, that an imperial yearning for Art-cultivation at present animates the Government at Berlin. That we have therein the concurrence of our contemporary, the *Chronique des Arts*, the following statement on its part will show. The German Government has decided to consecrate the sum of 40,000 thalers to the production of casts from the finest masterpieces of architecture and sculpture in Italy. The Government of Victor Emanuel has permitted this proceeding under certain conditions, of which one is, that from each mould a cast shall be given, in order to complete a museum of the whole for Italy. At the present time Germany makes the most ardent efforts to promote the artistic education of its people, and it spares no expenditure to acquire desirable Art-models. It appears, from the published report of the Berlin Museum Commission, that, within the last three years, 44,337 objects of novelty have been added to the various departments of that institution. From special sources of information we are enabled further to state that M. Lūdars, the Director of the German schools, has, in the course of several years, purchased on the account of his government and of the Prince Royal more than 50,000 francs worth per annum of antiquities. It may be also noted that 60,000 thalers have been voted by parliament for the Olympic excavations.

CEYLON.—The new Museum at Colombo is nearly completed, and is intended to contain an Oriental and general library, in addition to a collection of natural history and antiquities. Grants have been made from the colonial revenues for its endowment, and the India Office will contribute many valuable Oriental works from its stores.

FLORENCE.—Great preparations are on foot for the celebration of the Michel Angelo centenary here. Meissonier, Ballu, Garnier, and Charles Blanc will represent, in uniform, the French Academy; Leighton will represent the English Royal Academy; Di Rosen Sweden; and Cisen Switzerland. Professors Luzow and Horke will bring a laurel wreath of silver gilt from the literary and artistic institutions of Germany. The exposition of Michel Angelo's sketches, designs, and models in wood and wax is rich and rare. There are also photographs of all his works existing in foreign countries. The festival will be magnificent.

NEW YORK. — A statue of Lafayette, by Bertholdi, has arrived in this city, presented by the French Government as a token of gratitude for the sympathy of the Americans expressed during the late war.

PHILADELPHIA.—Professor Drake, of Berlin, has completed his statue of Humboldt, which is to be cast in bronze and forwarded to Philadelphia. The philosopher is represented standing in modern costume, with a cloak thrown over his shoulders, holding a book in one hand and resting the other on a globe.

ROME.—The *Italie* gives the following curious information. The Temple of Minerva-Medica is well known to all those who enter Rome by the railway. It is the first ruin met with on passing the encircling wall, on the right hand side. It happened that the Italian *Société Foncière*, in the course of its more recent works, fell into a line of subterranean tombs, which lay some four *mètres* below the present level of the locality. This led them to double the number of their workmen and to sink their researches more deeply, whereupon they soon revealed an ancient road, flanked on each side with mortuary recesses. These were objects of great interest, not alone for their complete state of preservation and their rarity, but from the circumstance of their having been embellished with frescoes of still enduring freshness. Here were "dovecot" structures, old, in all probability, as the primitive republic of Rome. It is generally known that the Romans gave this designation of dovecots to their burial-places, because the orifices made therein for receiving the mortuary urns resembled the receptacles which they provided for their pigeons. In those of which we now speak, each opening contains two urns, protected by immersion in plaster up to their necks. The urns are wholly devoid of any character of magnificent ostentation. They are simple recipients, in terra-cotta, of others devoted to the conservation of oil. Their coverings resemble those of ordinary vessels, and are removable by the turning of a plug. At the bottom of each urn were found a few handfuls of white powder, mixed with fragments of bone. These were the ashes of Romans. In the midst thereof were coins, destined to pay Charon his passage-money over the Styx; curious evidence of a custom the reality of which has been contested. The cells, which, for the most part, were two or three *mètres* long by two in width, were separated lengthwise by a wall of thirty *centimètres* in height. Each separated part was covered by a vault; within lay a skeleton. From this it appears that cremation was not a general practice; that only persons of a certain position were burned; that slaves were simply interred. The skeletons found in this instance were those of the slaves of the parties whose ashes reposed in the urns. One peculiarity in these dovecots which invites especial attention, is the painting connected with them. This affords proof of the state of Art in Rome, where the tombs were so completely decorated. The roadway by these relics, which is more and more developed each day, is full of objects connected with the rites of burial.

THE ROYAL SOCIETY OF ARTISTS, BIRMINGHAM.

IT is a pleasure to visit and review the annual exhibition of the Birmingham Society of Artists, and chiefly because we may note with great satisfaction the productions of painters who are natives of the great capital of ironworkers, and who have not left it in the expectation of promotion in the metropolis. Many have done so during the last forty or fifty years, seeking and obtaining more lucrative occupation in London; it would be easy to name a score who are thus classed; indeed, almost the only artists who continued true to their old home—except during a considerable part of his middle life—was David Cox, and we rejoice to say *is*, the admirable sculptor Peter Hollins, now a veteran, who rests, and is justly entitled to rest, on his laurels. If, however, in past time it was necessary that artists should go farther afield in search of remunerative fame, it is not so now. In Birmingham there are several liberal patrons of Art, and we believe all productions of merit created there find ready purchasers. It is so, and so it ought to be.

The society, however, seeks and obtains co-operative aid in London and in Scotland, and its members are indefatigable in efforts to render their exhibition attractive by loans of pictures

contributed by wealthy Art-patrons in all parts of the kingdom. Thus, in 1875, we have 'Le Roi est mort, vive le Roi' (Marcus Stone), lent by Thomas Taylor, Esq., London; 'Glen Musce' (J. W. Oakes), by W. S. Hobson, Esq., Leicester; 'Crossing the Brook' (Birket Foster), by George Fox, Esq., Manchester; 'Teignmouth, Devon,' and 'Ambleside' (Henry Dawson), by Mrs. Frank Smith, Moseley; 'Before the Fight,' and 'After the Fight' (Erskine Nicol, A.R.A.) by Horace Woodward, Esq., Edgbaston; 'Canterbury Cloisters, in the time of the Commonwealth' (W. F. Yeames, A.R.A.), by J. W. McCardie, Esq.; 'Olivia in the Hayfield' (W. P. Frith, R.A.), by George Fox, Esq., Manchester; 'Scene on the Alaméda, Seville' (E. Long)—a work of the very highest merit, charming as a composition and admirably finished, exhibited here for the first time—by Thomas Hill, Esq., Great Bar, for whom it has been painted; 'The Pool of London' (Henry Dawson), by W. S. Hobson; 'A Glimpse of Wharfdale, Yorkshire' (F. H. Henshaw, the highly-esteemed Birmingham painter), by David Hedges, Esq.; 'Getting Better' (Claude Calthorp), by J. H. Chance, Esq.; 'My lady's a widow and childless' (Marcus Stone), by James S. Virtue, Esq.; 'Cornet Castle and Fermean Bay, Guernsey' (John Brett), by Joseph Beattie, Esq., Edgbaston; 'The Ornithologist' (H. S. Marks, A.R.A.), by George Fox, Esq.; 'The Bridle Path' (Peter Graham), by James Atkins, Esq., Edgbaston; and a few others also lent by collectors. The list gives assurance that the exhibition is of rare excellence; perhaps it is the best the society has had, and certainly there have been few better at any time in any provincial city or town of the Kingdom.

Many of the contributions of artists, not members, are works of mark and value; such are those of Alex. Johnston, J. P. Pettitt, Alfred Clint, John Faed, R.S.A., A. Ballin, C. J. Lewis, John Morgan, J. Sant, R.A., J. B. Burgess, E. Sherard Kennedy, John Mogford, J. Pettie, R.A., George Sant, J. H. S. Mann, D. W. Wynfield, Frank Dillon, James Danby, Sidney R. Percy, Alfred de Brienski, James Cole, P. F. Poole, R.A., E. Armitage, A.R.A., B. J. Cobbett, Henry Dawson, G. A. Williams, M. Hemsley, Henry O'Neill, A.R.A., G. E. Hicks. These powerful aids render the exhibition most attractive; it is highly to the credit of the society to have brought together so many admirable works.

These of the members are not less important. Mr. Allen Everitt, the hon. sec., has three pictures, interiors or exteriors of stately homes—a class of Art in which he has arrived at much excellence; the director of the Costume Academy, Mr. J. Pratt, has several meritorious works, the most conspicuous of which, and perhaps the best, is entitled 'Breton Hospitality;' Mr. Henshaw is a limited but a valuable contributor; Mr. S. H. Baker sends five pictures, 'Goodrich Castle' being the most remarkable—a production of conscientious labour with satisfactory results; Mr. Munns is eminent as a portrait-painter, but he achieves distinction also as a painter of landscape. Mr. Howard Harris, one of the earlier members, has sought for themes far away from the "black country;" to one of his productions, 'A Moorish Snake-charmer,' may be accorded a high place in any collection; while his daughter contributes two charming examples of flower-painting, 'Apple Blossoms' and 'Monthly Roses.' Mr. C. W. Radclyffe upholds the renown of a long-honoured name; the best of his works—and there are eight of them—is 'An Eel Trap.' Mr. S. H. Baker sustains a well-established position; of his six pictures, all are good, and more than one excellent. Two landscapes of great merit, 'The Leasowes,' and 'May,' by Mr. C. T. Burt, will claim attention and deserve honour. Mr. H. H. Horsley continues to occupy foremost rank as a painter of English scenery. Mr. W. H. Hall follows wisely in the footsteps of his father, and promises to be his equal as a faithful copyist of nature. Indeed, all the members have worked earnestly; and even if there had been no outer aids, the exhibition would have been creditable to Birmingham. There are other native artists, probably, whom we have overlooked: for, beyond question, Birmingham at home is doing as well as Birmingham has long done abroad.

The society is well supported; the catalogue is prefaced by a very long list of subscribers; it contains the names of several hundred leading gentlemen of the district, by whom the valuable institution is upheld. Among them, no doubt, are many whose encouragement of Art in Birmingham is not limited to an annual guinea. Indeed, it is certain that a large proportion of the native artists obtain patronage at home; perhaps among them will be found some who will live to know that their productions have risen a hundredfold in value.

Out of London there is no one of the great towns or cities of England for which Art is calculated to do so much substantial good as the great and populous town (we may not yet call it a City) of Birmingham; it sends throughout the world a very large proportion of the Art-manufactures for which Great Britain is most famous. Its Art-school has, no doubt, done much for its benefit, but the enterprise of its Art-producers has done more; its artisans are now *educated*, which a few years back they were not; and where there was one Art-encourager a quarter of a century ago, there are now a dozen. These changes are producing their natural fruit.

THE HALT IN A VALLEY, SOUTH AMERICA.

ALBERT BIERSTADT, Painter. A. WILLMORE, Engraver.

THE painter of this picture is a distinguished American artist, some of whose works attracted much attention in London a few years ago. In 1869 and 1871 he contributed to the exhibitions of the Royal Academy. But his powers as a landscape-painter were pre-eminently seen in the year 1868, when Mr. Bierstadt brought from Rome, where he had painted them, and exhibited at the Langham Hotel—for want of a suitable gallery—some large pictures of South American and other scenery, which were remarkable for originality of subject no less than for their forcible and poetic treatment. One of these, measuring ten feet by six, was a romantic mountain-landscape in the heart of the Sierra Nevada, a snowy part of the great range of the Andes, about three hundred miles east of San Francisco: others were a sunset scene in the same region; 'A Storm in the Andes,' and a midnight view of Vesuvius in eruption. Earlier in the same year Mr. Bierstadt exhibited at Mr. McLean's gallery, in the Haymarket, a large picture entitled 'The Domes of the Yosemite,' in California; and also, in 1866, another called 'Storm in the Rocky Mountains;' this work, we subsequently learned, was sold in Paris for the large sum of £4,000: it, and its companion, the Sierra Nevada picture, were reproduced in chromolithography on a large scale, and were published by Mr. McLean.

The artist's style of painting is seen in the small picture we have engraved: the subject is simple enough; a mass of rock on the left, balanced by a group of fine trees on the right; a narrow valley between them, with horsemen halting by the side of a stream that winds through the valley. These are all the materials which make up the composition; but the manner of their treatment, especially the solemn aspect given to a locality naturally suggestive of a solitude pleasant only to the bold traveller seeking for rest and refreshment, indicates that the artist possesses a large amount of poetic feeling, as well as skill in representing the works of creation.

Bierstadt is, in truth, a painter of very high genius; one of whom his great country may well be proud.



A BIERSTADT. PINX?

A. WILLMORE. SCULP?

THE HALT IN A VALLEY, SOUTH AMERICA.

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THE PHOTOGRAPHIC SOCIETY.

THE best photographic exhibition yet held in London is now open to the public in the gallery of the Society of Painters in Water-Colours, Pall Mall. Upwards of four hundred examples are on view, including every variety both of subject and process, and exhibiting the skill of artists in all quarters of the globe. There are, for instance, several photographs whose clearness and beauty suggest the favourable atmospheric conditions under which they were taken, by Mr. J. A. Todd, of Sacramento. His cabinet-portraits, and especially the 'State Capitol, California,' illustrate this. Captain Abney again, whose delicacy as a manipulator has long been recognised, sends some delicious photographs of Karnak, Philæ, and Thebes, which he took during the transit-of-Venus expedition. The Royal Engineers under his command appear to have imbibed all the love and enthusiasm for the art for which their captain is so famous, and illustrate their devotion by 'Views in Knowle Park' and other well-known spots, as well as by scenes taken in Egypt. M. Davanne, Vice-President of the French Photographic Society, contributes some delightful views in the south of France. We would call particular attention to his 'General View of Nice,' and especially to his 'Gallery in the Palace of Monaco.'

For richness and softness nothing can exceed the portraits of M. Hugo Thiele, of Dresden. They very worthily occupy the place of honour in the far end of the gallery. At the same time, for effect and force, and all that play of light and shade, the judicious management of which lends so much character to the various planes of the face and reduces them to unity, nothing could be better than V. Blanchard's portrait of 'Signor Salvini.' For pictorial treatment of children, R. Faulkner beats all competitors in photography as completely as Oscar Pletsch does in drawing. 'Dorothy Morrison and Simplicity' are two children, who in artlessness, sweetness, and grace were never surpassed by Sir Joshua himself. The amount of soothing colour Mr. Faulkner has managed to throw into these pictures is really surprising. His Instantaneous Photographs of children and his Photographic Studies are a perfect gallery in themselves. In figure-subjects, H. Garrett Cocking's 'La Vivandière,' the '(K)night of the Bath'—a little one preparing for his bath—and 'Sam Weller,' are, like his portraits of Percy and Herbert Legge, deserving the highest commendation.

It is sad to think, in looking at 'Returning from the Fair,' in which we see a handsome couple—portraits of Mr. Rejlander and his wife—entering the door "full of glee and unco happy," that O. G. Rejlander will charm us with his humour no more. The 'Charlie,' 'Marie,' and 'Belle and Bow' of Chaffin and Sons—the gentlemen who gained, if we remember rightly, the fifty-pound prize last year in the Crawshay exhibition—are all capital studies, and share the honours which W. McLeish so well earns by 'The Student' and 'Devotion.' Messrs. Cooper and Moorby, of Hull, come out very well in portraiture, and the same may be said of John Hawke, the Woodbury Printing Company, and Marion & Co.

We were much interested in D. L. Mundy's various New Zealand subjects, and especially with his 'Eclogical Study;' and that veteran Nimrod, Captain Horatio Ross, charmed us with his various enlargements of rock-studies, and with his highly-pictorial treatment of the deer. There is no one in the whole island who has studied the natural history of the noble animal so ardently and so long; and his success, therefore, with the *camera* need not surprise us if it has been as complete as that with the rifle. The landscape-views of R. T. Crawshay are all of them delightful, and come very close in excellence to those of two of the most famous men in this department. These are Mr. W. Bedford, of Camden Road, and Mr. G. W. Wilson, of Aberdeen, both of whom are amply represented in the present exhibition.

The enlargements of Mr. B. B. Turner, a gentleman to whom photography owes much, and of Messrs. Spencer, Sawyer, Bird, & Co., show how admirably fitted the new process is for the production of enlargements from the old Talbotype paper negatives. We would include in our commendation the works of Mr. Leon Lambert, of Greenwich, the portraits of Lombardi & Co., the landscapes of G. Mansfield, J. W. Lumley, S. Thompson, and W. Brooks.

In concluding our necessarily brief notice of an exhibition which has afforded us unmixed pleasure, we desire to call the attention of the Council to the defective character of the catalogue. We do not refer to such clerical errors as invariably find their way into the most carefully-compiled catalogues, but to the fact that the process when stated in the catalogue, which is not very often, is of too meagre a kind. This omission, it is true, is frequently supplied on the frame of the photograph; but a catalogue, to be valuable, must contain a brief but adequate record of the method or process employed.

THE AUTUMN EXHIBITION AT THE ROYAL INSTITUTION, MANCHESTER.

THE opening of this exhibition to private view took place on the 13th of September, and it is evident the Council had at length made up their minds that, so far as their own interest and energy were concerned, nothing should be wanting to ensure that success which now characterises so many other exhibitions of the kind throughout the country.

The activity of several gentlemen of this body is unwearied, for they have given themselves in the most disinterested manner possible to the work before them, with a single desire to be useful, having undertaken not only the responsibility as to the renovation and restoration of the interior of the building, which this year has received attention, but to the acquisition of works of Art from the London and other Exhibitions, as well as to the entire arrangement and hanging of the pictures. On this last point a word may be said with regard to the policy of excluding the painters of Manchester from taking their legitimate and proper share in the hanging; no doubt every one of these gentlemen is glad to have been exonerated from such a task, but we hold it is absolutely necessary they should take a part in the work, for experience teaches us that unless there be the practical knowledge of the painter as well as the lay-element in the hanging committee, justice cannot fail to miscarry from time to time; the Manchester Academy, therefore, should not shrink from its rightful duty in this respect, which we hear has sometimes been the case; but, in our opinion, it should even offer itself to assist the judgment of those members who may be appointed from the Royal Institution Council to do the work, which latter most certainly would have a better opportunity of performing their duties with accuracy and satisfaction.

Art is now so rapidly being dispersed over the country, that these yearly provincial exhibitions of attraction are looked for with anxiety and eagerness, both by painters and the public; and in many instances they take their place and correspond with most of the exhibitions of the like character of the metropolis. At this moment Manchester may be said to have a school of painters of its own, and quite distinct from anything

else in the country; and if its patrons will try to rely on their own judgment, or at least give their confidence to such leaders of Art-taste as good common sense may warrant, we do not doubt that another centre of Art will, in a little time, be completely established, and to which the picture-buyers will look forward as a resort for the acquisition of works of Art. Up to the present time too much has been left to the rule of dealers to "place" whatever they thought fit on the walls of their customers; and this has been for so long a time under the control of certain agents, that the buyer has hardly been allowed to have a share in the matter, or to exercise but the smallest amount of will in the selection of his Art-treasures beyond the payment for them.

The present exhibition, on the whole, is a good one, consisting mainly of direct contributions from painters, with fewer works on loan than usual; and however difficult it may be to form a good exhibition without this last element, it is the object to be constantly aimed at.

Our space at command will not permit us to notice the works at any length, and we can but point out the names of some of the leading contributors, as Messrs. W. Q. Orchardson, A.R.A., G. F. Watts, R.A., W. H. Paton, R.S.A., F. Madox Brown, G. E. Hicks, Miss E. M. Osborn, W. J. Müekley, A. B. Donaldson, J. D. Watson, E. Gill, F. Aumonier, C. Green, J. Morgan, W. B. Brown, Mrs. Alma-Tadema, S. Bough, A.R.S.A., W. Small, F. W. W. Topham, B. Bradley, F. Powell, H. Britten Willis, W. Holyoake, F. G. Shields, Miss C. Montalba, &c. &c. The works of these artists, and of others whom we cannot find room to enumerate, combine to make an attractive, if not a very striking, exhibition.

LIVERPOOL AUTUMN EXHIBITION OF PICTURES.

THE fifth autumn exhibition under the auspices of the Liverpool Corporation was opened on September the 4th. The exhibition is a large one, and displays more than the average of really good works. Its distinguishing feature is its variety, whilst the subjects of the works exhibited are unusually interesting. The catalogue numbers 1,136 works, comprising 520 oil-pictures, 580 water-colours, including miniatures, and 36 examples of sculpture, &c. Still we hear that upwards of 900 pictures were returned for want of space.

Quite a feature of the Liverpool Exhibition is the number of pictures and drawings that are annually painted specially for it. This year the number is larger than ever, and several of the works are important. P. H. Calderon, R.A., sends an illustration of the line—"Her eyes are with her heart, and that is far away"—representing a lovely girl, with an absent look, leaning against an ancient column that lies on the ground beside a ruin. The figure, draped in a semi-transparent robe, is exquisitely drawn, and most poetic in idea. L. Alma-Tadema's new work, 'The Nymphæum,' depicts a Roman bathing-woman carrying clothes to the bathers who are joyfully disporting themselves in the marble bath, while others are attiring themselves, and going through various forms of bathing treatment. The principal figure is a marvel of good form, roundness, tone, and colour, and the accessories of the work are most delicately beautiful and correct. V. Prinsep's 'Au Revoir' is a kind of companion picture to his 'Minuet' in the last Royal Academy exhibition, which is also here. It consists of two elegantly-attired court *habitués* meeting and parting at the foot of a grand staircase. For grace, propriety, and beauty, it is all that could be wished.

C. Napier Hemy is represented by three very choice landscapes—'In the Wood,' full of realistic effects; 'The Pool on the Beach,' with most delicate and refined manipulation and splendid colour; 'Home Again,' a breezy seascape representing a lugger rushing through the water in splendid style. Edward Duncan presents a new work, 'Worm's Head, Coast of Gower, South Wales,' displaying his usual facility in marine-art. The picture by Mr. H. Dawson, 'The Old Guard,' is a splendid study of sky and water; and Mr. J. W. Oakes's 'Llyn Coron' is a sweet bit of Welsh scenery. Mr. C. H. Poingdestre's 'Returning from the Fair,' is full of vivacity, and Mr. V. W. Bromley's 'Out of Harm's Way' is humorous and good in style and work. Mr. John Morgan's two small *genre* works, 'The Language of Flowers' and 'Listen,' are both beautifully painted and excellent in form. 'Caught,' by Mr. C. J. Stanniland, is very bold in conception and vigorous in treatment.

Besides the works specially painted for this exhibition, are several of the most important from the Royal Academy of this year, which we wrote of at the time.

Mr. John Finnie's (a local artist) two landscapes are among the best of their kind in the Gallery, 'Meeting of the Rivers Mersey and Weaver' being especially fine in tone, colour, and treatment. It is full of sentiment, atmosphere, and good effects; the sky is a fine study. Mr. Holman Hunt shows two remarkable works—the principal being a portrait of himself—quite a marvel of colour, vigour, forcible expression, and wonderful manipulation. His other work, 'Dolce far niente,' is very powerful, but in his model he certainly displays no sense of beauty, save of the most voluptuous kind. Mr. J. H. S. Mann exhibits a very powerful work, 'Watching the Lifeboat from Yarmouth Jetty,' full of vivacity and intensity. A small picture, 'The Pharisee and Publican,' by W. H. Sullivan, a local artist, is not without merit; and another local artist, C. H. Cox, shows two very good pictures, 'Morning Mists off the Calf of Man,' and 'A Winter Gale on the Liverpool Banks,' most realistic in effect and most careful in manipulation. Two examples of G. Aikman's pencil are particularly good, 'An Interesting Story,' and 'A Peaceful Evening.' The 'Scheveling, Coast of Holland,' is the best work we have seen by Mr. W. J. J. C. Bond; it is devoid of his conventional colouring, and possesses more power and vigour in intention. 'Enough is as Good as a Feast,' Mr. G. A. Storey, is a good work in the manner of the old Dutch school. 'Sea Fog Blowing in Winter,' by W. S. Richards, is the most successful and truthful delineation of water in the Exhibition, both for texture and effect. An admired portrait, 'May, Daughter of Robert Marquis, Esq.,' by Mr. W. B. Boadle, a local artist, fairly deserves its place on the line as a work of considerable promise.

Two local artists, W. Eden and J. Pedder, are successful exhibitors; both these artists show a great advance in their art, and their works are deservedly attractive. F. C. Newcome has a splendid rushing spate on the walls, 'Floodgates of a Highland River,' which is most forcibly portrayed.

Among the more noted works which have been previously seen in London are J. Pettie's 'Jacobite, 1745,' E. W. Cooke's 'Devastation,' F. Goodall's 'Rachel and her Flock,' E. J. Poynter's 'The Festival' and 'The Golden Age,' P. H. Calderon's 'Her Eyes are with her Heart,' F. Leighton's 'Eastern Slinger,' E. Armitage's 'Julian the Apostate,' P. F. Poole's 'Ezekiel's Vision,' H. Herkomer's 'The Last Muster,' &c. &c.

In the water-colour rooms a fine collection of drawings is presented to notice; it includes examples of many of the leading artists in this department. The sculpture exhibited is not of importance, the galleries not being very suitable for its display.

It is expected that the new Walker Art-Gallery will be completed in time for the next exhibition, which will enable the committee to lower the height of the hanging, and to give a better place, and secure a better light, for the sculpture—improvements that will be greatly appreciated.

MINOR TOPICS.

THE NATIONAL GALLERY is closed "during alterations," but no announcement is made to the public for what length of period the doors are to remain shut, nor what the alterations are which are taking place. The authorities ought to give information on both these points, especially the former, to prevent disappointment on the part of intending visitors. Possibly the closing is occasioned by the re-arrangements consequent on the new portions of the building; and the public will be pleased to hear that such is the case.

THE ALEXANDRA PALACE ART-UNION.—The committee, consisting of Messrs. John Bell, W. Q. Orchardson, A.R.A., W. C. T. Dobson, R.A., and S. C. Hall, met on the 3rd of October to purchase from the gallery about one hundred pictures to be distributed to shareholders as Art-Union prizes; each season-ticket holder being entitled to one chance. It was by no means an easy task to select from a mass of mediocrities so many works that justified purchase. No doubt there were several concerning which there could be no question; but to arrive at the promised number some force had to be applied, and not a few were pressed into the service that the meanest among the shareholders would hardly care to possess. The smaller prizes were wisely made up by vases and good examples of ceramic art; but even here was a difficulty, for of necessity selections had to be made from the stalls of exhibitors, and excepting a large show of the admirable terra-cotta works of Watcombe, to which we may add the glass of Salviati, the choice of the arbitrators was very confined indeed. We believe this evil will not occur again. The directors of the Company have acted with great liberality and in perfectly good faith. If there has been but an inadequate response on the part of British artists, that is their fault; it is to be lamented that they have left the field open to third-class painters of the schools of Germany, Belgium, Bavaria, and France: from these countries two-thirds at least of the prizes were taken. At any rate, the decision was a just one; the names of the four selectors will justify confidence that what it was right to do was done. Next year the result may be, and we think will be, very different. Artists not of the first rank should know that if they send good pictures to the Alexandra Palace they will be sure to be sold; and Art-manufacturers should also be made aware that to contribute good examples of their productions would be to ensure profitable sales. We cannot speak too highly of the management; it is liberal as well as just, and zealously aims at encouraging British Art and the rising artists of our school.

ART-DECORATION.—To decorate the walls of a house is no easy task; not to overdo it, nor to underdo it, requires natural taste as well as acquired knowledge. There are few masters in that all-important art. Not very long ago the work was left entirely to the painter and the paperhanger: to determine the colour and the pattern was the only duty of the owner; the doors were to be grained or flatted, or made to imitate natural woods; the paper was to be, as far as might be, covered with gold, to cost as much as possible, as the only way to secure beauty: and so the drawing-room, boudoir, dining-room, and library were complete. We have happily changed all that; yet to obtain the aid of a competent decorator who can understand and execute is a matter of great difficulty, and persons who desire to do what is right, and have an instinctive knowledge of what ought to be, are puzzled where to find the mind and hand that can produce purity in design, grace of arrangement, and perfection of finish, without seeking to persuade the employer that it is surely worth so much because it has cost so much. We have lately had the opportunity to examine a house in Queen's Gate Gardens that we found exactly what we hoped to see; it is an example of simple and refined excellence, by no means elaborate of ornament, nor in compliance with any arbitrary rules of style; richness is not its characteristic, yet there is a sufficiency of colour and gold on the walls and on the ceilings—the latter being chiefly composed of stars. The dining-room is partially Etruscan, the two drawing-rooms are opposites in details; both, however, are exceedingly elegant, perhaps a little too dark for a town-house, where light is never given very plentifully. There are a hundred instances in the vicinity of these—palatial houses of West Kensington—where there has been far larger outlay, but few, we think, of so really good an order, where grace predominates, and the eye will be always refreshed. The artist is Mr. William Wallace, an architect, we believe, of Scotland. Works of the kind cannot be entrusted to worthier hands.

IT is announced that the Greek government, mindful of the services of Lord Byron to Greece, has offered to supply whatever quantity of Pentelic marble the committee may require for his monument, free of all cost, and that the expenses of its transit will be paid out of the Greek exchequer.

A COLLECTION of the works of the late Frederick Walker, A.R.A., is being prepared for exhibition in the gallery of the Society of French Artists, Bond Street.

THE WALKER ART-GALLERY.—We have already referred in gratifying terms to the munificent boon to Liverpool. It is a pleasant duty to add that Major Walker has given a commission to the eminent sculptor, Warrington Wood, not only for bas-reliefs to adorn the front of the structure, but for three figures of heroic size, two being of Raffaelle and Michael Angelo, the other an allegorical subject — representing 'Liverpool.' There is no doubt of the capability of the artist to perform this task to his own honour and to that of the great merchant-city of England; he has a grand opportunity of achieving distinction, and so maintaining the high position he has attained. The statues are to be in Carrara marble; Mr. Warrington Wood resides in Rome, where they will be executed. It is a pleasure to comment on the liberality of a plain citizen, who has thus added to the Art-wealth of the Kingdom.

GRAPHIC SOCIETY.—At the general annual meeting of this society, held on the 13th of October, the following artists were elected Members: *Painters*—F. Leighton, R.A., G. Du Maurier, F. J. Skill, T. Waite; *Sculptor*—C. B. Birch; *Architect*—T. H. Watson, A.R.I.B.A.

FOR the College of Physicians, Pall Mall, Mr. H. Weekes, R.A., is now executing three figures of Harvey, Sydenham, and Linacre, which will be placed in niches in front of that building.

IT is proposed to erect a statue to Mr. Plimsoll, M.P., in the neighbourhood of the London Docks. The managing committee consists principally of workmen employed by large shipping and manufacturing firms at the East End.

THE CHRISTMAS CARDS OF MARCUS WARD & CO.—These very charming examples of good and pure Art have been issued; there are some novelties, though not many; not many are needed. It is not easy for them to surpass those they have done, and by which they have gained a high reputation. It should be remembered that all these attractive and popular productions are designed, executed, and printed in Ireland; for that country, therefore, Messrs. Ward have created a new industry. If they had nothing else in their favour, that would be something, but they have gone far beyond all English competitors; France may send us things more fanciful—we are not quite sure they do—but none so thoroughly good as examples of graceful Art that may be sometimes styled high Art. We refer to the drawing of the figures as well as to the generally free and liberal use of foliage and flowers. Messrs. Ward leave the English producers of like works very far behind.

ART-PUBLICATIONS.

THE publications of the Religious Tract Society for Christmas and the New Year have been issued.* They are of great excellence, valuable as contributions to healthy literature, and of great worth as works of Art. The first is a series of portraits, the next a happy mingling of figures with landscape, the other is interspersed with illustrative and explanatory figures and ruins of ancient structures, that make us familiar with Egypt as it was twenty centuries ago. There will be few better books for the season than these, and none more calculated to promote the views of earnest advocates of pure literature. Yet the latest productions of the Tract Society are not the best. We have recently had an opportunity of examining the Library of the Society; it consists of many hundred volumes, varying in price from a farthing to ten shillings each, the cheaper order being by far the most numerous. For instance, there are about one hundred and fifty at a penny, and there are many between that price and a shilling. Of the monthly volumes there are one hundred at sixpence, each containing one hundred and ninety-two pages, with illustrations, while there are leaflets in packets, instructive coloured prints of good size at one penny each, packets of coloured prints at one shilling a dozen, children's books in great abundance for all ages, a cottage series, coloured toybooks, coloured cards, coloured bookmarkers, almanacks, pocket-books, reward tickets, hymns and texts on broadsheets, and other classified productions too numerous to mention. We have before us a catalogue of at least a thousand publications, all more or less original, and all issued by the Religious Tract Society.

There is in this mass scarcely a subject, interesting, amusing, instructive, useful, that is not treated. It would be hard to find a single important or agreeable theme neglected; it is, indeed, a wonderfully comprehensive library of knowledge—written, edited, or compiled, by competent hands. That is saying but little for the accomplished and experienced authors from whom the greater part of the books have emanated; as literary compositions they will bear comparison with the costliest issues of the age. It is, however, to these works, as works of Art, that our attention has been principally directed: if we examine any one of them, it is a specimen of the whole. The book that costs a farthing is as good as that which is priced at ten shillings. There is nothing inferior, scarcely anything of mere mediocrity, in the whole mass. Certainly no reader can find a single instance in which bad taste or bad drawing disturbs the mind or the eye; while it is not too much to say, Art in this prodigious collection of volumes may be taught by any one of them, so that the learner will have nothing to unlearn. No doubt the resources of the Society are large, and the best artists, as well as the best professors of literature, alone are employed. Excellence is sure to pay, while the impure rarely does; it is prudent as well as right in the Society, to supply to the rising generation only what is of as high an order as can be procured by outlay of money as well as by sound judgment and matured experience.

Nothing superior to these books as Art-works, with regard either to the drawings or the engravings on wood, can be obtained. The artists are among the best of our time, and the engravers of established repute, while it is obvious that a highly-educated mind has presided over all the selections and arrangements; and the arrangement of the prints and the general order of these volumes are great essentials: in these respects the cheapest of them is as well thought of and cared for as if it were designed to grace a lordly saloon. At no distant time we shall give two examples to sustain our opinion, one from the least, and one from the most costly, of the Society's publications.

Fortunate are the young people who are children now; we ask their sympathy, if not their pity, for those who were children half a century ago. Giftbooks for the young to-day are, as we show, of the greatest possible excellence—the big people have none better than the little ones; their wants are catered for with judgment as well as affection, and nothing need go into their hands that is tainted even by inferiority. It was far otherwise when men and women who are not very aged were young. Many of us can go back in memory some thirty or forty years and describe a child's library; the leading and most attractive features of sixpenny books had three coloured prints, wretchedly drawn and worse coloured; a dab of unmeaning paint here and there pictured Jack the Giant Killer, one of the Seven Champions, or the wonderful lamp of Aladdin. Many of them were of evil tendency; the greater proportion of them were at least worthless and misleading. The good books—always excepting a few such as the "Pilgrim's Progress"—were uninviting, unattractive, dull; they were seldom rational lures to literature or to Art, and very rarely laid foundations on which mental power could be, or ought to be, built. Gradually there was a change: trustworthy writers, such as dear Barbara Hofland, and, notably, Maria Edgeworth, wrote books for the young; but though there was then the dawn of excellence in authorship, there was little or none in Art. The most foolish idea that anything is good enough for children has been entirely exploded; it is now a universally-admitted truth, that to "train up a child in the way it should go," is the only security for excellence in matured age.

THE second part of "Keramic Art in Japan" has been issued:* it is a superb work; nothing more worthy has been sent forth from the press of England. It is difficult to convey an idea of its suggestive value; written with thorough knowledge of the interesting subject, throwing new light on the important theme, and opening up new sources of instruction to all Art-manufacturers—everywhere. The book will be a contribution of the highest possible value to Art-literature. It is produced at immense cost: the many prints in colours and gold, and the woodcuts, have not been excelled; it is of great elegance—but that is surpassed by its utility. We have already striven to do it justice; we shall notice it from time to time as the parts (of which there are to be seven) appear, and, when completed, bring it under more detailed review.

MESSRS. GRAVES & CO. are continuing with great spirit their issue of the more famous of the works of Gainsborough—chief glories of the British School. Hitherto they have been only portraits: we cannot say if the plan is to be enlarged. They are, however, portraits of lovely and graceful women, who are immortalised by the artist. We do not care to know who they are, or how long ago it is since they were beautiful and young; they will live for ever on the canvas of the great painter. These, with those after Sir Joshua, are copies of the beauties of the court of the Third George; they contrast favourably and happily with those at Hampton Court—the syrens of the court of the Second Charles. We have in this series modesty combined with grace; pure womanly loveliness, such as excites homage no less than admiration, and charms of nature as well as of Art. As engravings they are among the best efforts of the *burin*.

DR. MACAULAY, whose name is so well identified with many of the best productions of the Religious Tract Society, especially *The Leisure Hour*, has issued a gracefully-printed volume.† It is a book of great intellectual and social worth: admirably written, sensibly yet earnestly; manifesting much worldly thought in combination with Christian sympathy, and practical teaching in the loftiest school of morality. The author has exhausted the subject; it abounds in illustrative anecdotes, and eloquent reasoning on this deeply-important theme.

* "British Heroes and Worthies;" "Lyrics of Ancient Palestine;" "The Land of the Pharaohs;" "Natural History Scrapbook," &c., &c.

* "Keramic Art in Japan." By G. Ashdown Audsley, architect, and James L. Bowes, President of the Liverpool Art Club. Published for Subscribers, at 13, Hackins Hey, Liverpool.

† "Plea for Mercy to Animals," by James Macaulay, A.M., M.D., Edin. Published by the Religious Tract Society.

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STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

PRIOR to 1826 the public saw nothing from the pencil of Landseer that had reference to those special subjects for which it subsequently became so famous. In the preceding year he visited Scotland, and thenceforth its moorlands and its glens, its deer and its hounds, the sportsman and the 'Keeper' were made familiar to the Art-world by his hand in a diversity of ways. The sketch on this page is one of the very numerous results arising out of the artist's first Scottish expedition: the dead roe has fallen to the deer-stalker's rifle; its hind legs, tied together, are thrown across the branch of a tree, and in front of the animal lie a gillie's cap, and the knife used to complete the deed of death which the rifle-shot may have left unfinished. The drawing of the deer is most truthful, and the sketch is carefully finished, so far as it relates to the animal.

Our readers will remember that in the opening chapter of these notices was a sketch of the Queen on horseback, another



A Dead Roe (1826).—*Lent by A. Harris, Esq., Limefield, Kirkby Lonsdale.*

version of the same subject appears on the page now following: it is a mere idea roughly drawn with chalk, and is suggestive of a cavalcade of the olden time; the page leading her Majesty's horse seems to wear a kind of corslet, and his legs to be encased in greaves: the figures in the rear are helmeted: a "notion" of Windsor Castle fills up the background. The sketch seems to be nothing beyond a fancy of the artist's, improvised on the spur of the moment without any definite object.

BRITISH MUSEUM

The 'Ram's Heads' is another of the masterly studies in chalk, lent to us by the Duke of Westminster: we gave one, of three heads, in a preceding number. Both drawings, though apparently worked out with considerable elaboration, were evidently executed in a very short space of time; they are on grey paper somewhat coarse, the rough "tooth" of which is well adapted to represent the woolly fleeces of the animals; white chalk is used for the high lights, and it is so judiciously employed as to be most effective in the arrangement of *chiar-oscuro*. The next engraving is from a small oil-sketch, somewhat slightly yet studiously painted: the animal stands on the watch, with his near foreleg bent, as dogs are often seen when

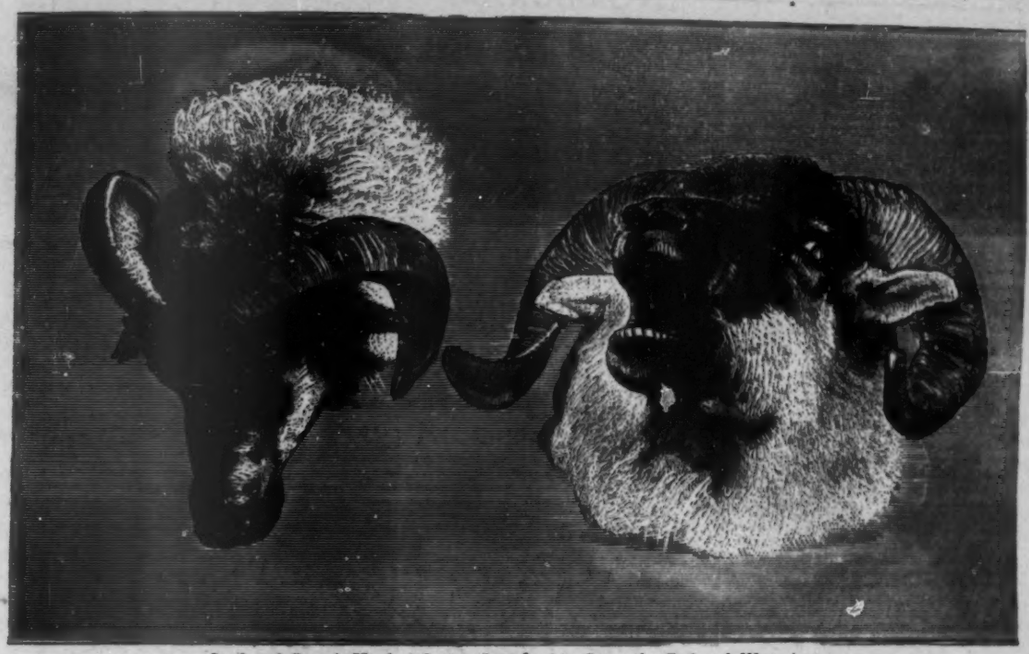


A Sketch at Windsor Castle (1838).—*Lent by Messrs. Agnew.*

preparing to spring forward; the head is slightly advanced, the ears are pricked up, and the eyes eagerly looking at some distant object: the whole posture is that of readiness for a start. The colour of the dog is light brown, with a few spots of darker brown on its back and haunches. The earth-mound behind him is partially covered with green turf, which affords a serviceable contrast to the colour of the animal's skin.

Few persons now living have any recollection, it may be presumed, of the menagerie at Exeter Change, on the site, or thereabouts, where Exeter Hall stands at present. Landseer,

when a boy, seems to have resorted thither to sketch some of the wild animals kept there for public exhibition: the "Change" was one of the London sights half a century or more ago, and attracted large numbers of visitors, especially those from the



Study of Rams' Heads (1845).—*Lent by his Grace the Duke of Westminster.*

country: travelling menageries were less common in those days than they have since become, and the Zoological Gardens were not then in existence. This 'Senegal Lion,'—a famous *habitant* of the old Exeter Change—as drawn by the young artist at the



A Deer-hound (1826).—*Lent by Messrs. H. Graves & Co.*

age of nine, reminds one of the famous lions of Trafalgar Square, and is evidently the model on which Landseer formed those bronze monsters, though the position of the limbs differs in the latter. His writing the plural word "years" with an apostrophe,

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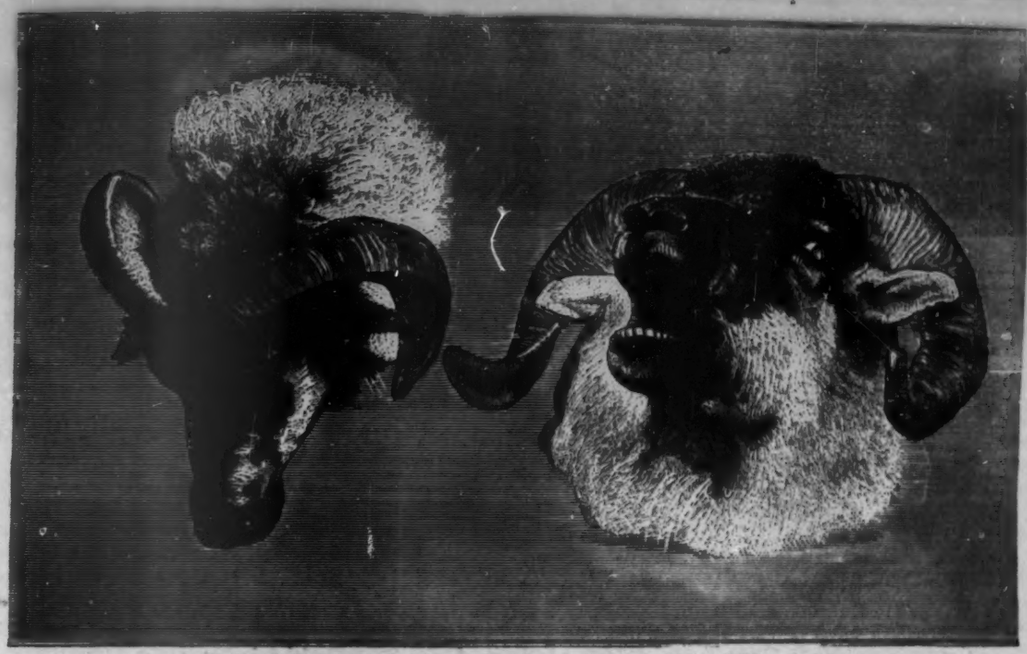


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year's, is evidence that his grammatical education, at least, was not completed when he added the inscription to his drawing.



Lent by George Gurney, Esq., Camden Lodge, East Dulwich.

The 'Study of Goats' was in all probability made at the same time and place, for the animals are certainly not of English



Study of Goats (1811).—*Lent by George Gurney, Esq., Camden Lodge, East Dulwich.*

breed; and the drawing is unquestionably of a juvenile character, yet clever. It is in pencil, as is also the 'Senegal Lion.' J. D.

THE FOURTH CENTENARY OF THE BIRTH OF MICHELANGELO BUONARROTI.

THE fourth centenary of the birth of Michelangelo Buonarroti was celebrated on the 6th of March, 1875, at the small town of Caprese, where he was born on that day four centuries previously, his father being then *podestà* of the adjoining Communes of Chiusi and Capresi. The festivals in Florence to commemorate the event have been delayed until now, on account of several works in connection with the name of the great sculptor being then unfinished. His statue of David, which had stood, since it left his studio in June, 1504, in front of the Municipal Palace in the Piazza della Signoria, has been removed to a hall in the Academy of the Fine Arts, on account of a crack in the trunk supporting the right leg, caused by exposure to the weather. The hall in which it was proposed to place it had to be built, and is not yet completed. The statue, however, has been shown to the public during the days dedicated to the festival, as well as an exhibition of very fine casts from Michelangelo's works dispersed throughout Europe. The piazza beneath the church of San Miniato, and the drive up to it from the Porta San Niccolò, are also now finished, and dedicated to Michelangelo, as a part of Florence with which his name is closely connected, by the fortifications of San Miniato constructed by him, in 1529, to defend the city against the army led by the Prince of Orange.

The house in the Via Ghibellina, bequeathed by the last of the Buonarroti to the government, has been restored. Some early drawings were kept there, and it has always been considered the residence of Michelangelo; whereas he never lived in it, having bought it for his nephew Lionardo, so that the ceremony performed there during the festival was inappropriate and without meaning. A bronze bust of the artist has lately been placed over the door, and on the angle of the building are now the arms cut in stone frequently supposed to be those of Michelangelo, but which were bestowed on his brother Buonarroto by Leo X. when he visited Florence, Buonarroto being then one of the priors of the city.

It is to be regretted that the month of September should have been fixed upon as the time for holding a festival of such general interest. The heat being still great, few foreigners venture to Florence so early in the season; but the Florentines have considered the convenience of their own countrymen, as this is a month of vacation generally throughout Italy for colleges and institutes. The programme of the proceedings published during the days of the fêtes contains several items which it is difficult to connect with the name of Michelangelo. The first clause announces that "from the 5th till the 12th of September an exhibition of agriculture and horticulture will be held in the Palace of the Cascine and the adjacent buildings." Though such an exhibition does not seem appropriate in connection with the centenary, still it must at all times have great interest in showing the efforts now made in Italy to improve agriculture. Hitherto the prejudices of the peasantry have retained the ancient methods handed down from father to son for centuries. The old Roman plough is still commonly used, and any attempt to introduce machinery has generally failed, the peasants after a few trials returning to their old ways. Now, however, the education insisted on by government will make these innovations better understood, whilst the greater number of landowners are beginning to show an interest in the improved cultivation of their properties. Most of the implements were exhibited by Italian firms, and specially adapted to the Italian mode of cultivation. For instance, the ploughs, unsuitable to the broad fields of England, must frequently be used on patches of ground divided by olives, hanging between garlands of vines, beneath which the plough must pass. Among the animals exhibited were many of the fine race of Italian oxen. One set of stalls was occupied by eight bulls, all prize animals. These were of great size, being six feet at the shoulder, with long, straight backs, rising almost to a hump at the neck, and of a beautiful creamy white. A handsome race of black cows was also shown, with one bull which in shape resembled an English breed. The Roman-nosed Italian sheep were well represented by five of the Pugliese breed. The horses, of which there were a great number for carriage and saddle use, owe their merits to English blood.

In one hall was collected an excellent show of fruit, vegetables, and grain, amongst which the Indian corn was conspicuous for its handsome heads of golden seed. Another rich produce of Italy was the beautiful silk, arranged with specimens of the cocoons of different shades of colour.

The afternoon of Saturday the 11th was occupied by the funeral of the illustrious historian Carlo Botta, whose remains, brought from Paris, where he died twelve years ago, were reinterred in the church of Sta. Croce, and his name added to the list of famous men whose monuments are already erected there. The funeral car left the railway station about five o'clock, preceded by a regiment of cavalry, by members of several colleges, and by the Printers' Society, with their respective flags and bands. Immediately behind it walked the Syndic of Florence, Commendatore Peruzzi, accompanied by Professor Scipione Botta, son of the historian, and by the Syndic of San Giorgio Canavese, and followed by the Municipality and Members of the Accademia della Crusca, who awarded a prize to Botta for his "History of the Independence of America." The coffin having been lowered into the grave prepared for it in the third chapel to the left in Sta. Croce, and the religious service terminated, the Syndic of Florence and the Syndic of San Giorgio Canavese addressed a few appropriate words to those present. Signor Paolo Pavesio has been charged with the task of collecting and publishing various writings and letters of Botta which have not yet been printed.

On the evening of the same day a lecture was given by Signor Taruffi on the poems of Michelangelo, in the handsome hall of the Circolo Filologico, in the Palazzo Ferroni, at which were present the representatives sent by the principal academies of Europe, England excepted.

Sunday, the 12th, was the first of the three days more specially dedicated to Michelangelo, and commenced at twelve o'clock with an orchestral concert, given in the large hall called the Sala dei Cinque Cento, in the Palazzo Vecchio, by the Florentine Orchestral Society, at which were sung several of Michelangelo's poems, set to music by a contemporary composer. In the afternoon a procession was formed of the guilds and institutes of Florence, in which the municipality and foreign representatives took part. These latter met at 2·30 in the Palazzo Vecchio, in the beautiful rooms known as those of Leo X., being the apartments occupied by him when visiting Florence, and painted by Vasari. Meanwhile the piazza beneath rapidly filled with others who were to form part of the procession, which started in its slow progress towards the house of the Buonarroti, the first resting-place. Six gens d'armes preceded a detachment of infantry, which was followed by the guilds, each with its band, and flags with the device of the trade. After these came different Mutual Aid Societies, their banners having mottoes written on them advocating their principles. In incongruous proximity to these highly respectable and well-dressed companies of working men came a band chiefly composed of young lads, with slouching walk and slovenly dress, bearing a banner on which was written, "The free thinkers. Science and work the one religion of the future." The institutes and colleges, distinguished by their various uniforms, were followed by the banner of Florence, a red fleur-de-lys on a white ground, carried by four municipal servants dressed in gorgeous scarlet

uniforms. Immediately behind walked the syndic, the members of the municipality, and the gentlemen of the Italian and foreign deputations. Close to the syndic was a young private soldier, the last Buonarroti, descended from the third brother, Buonarroto Buonarroti, and among the foreigners present were many well-known names too numerous to point out.

The Florentines are essentially a fête-loving populace, and wherever the procession was expected to pass, the windows were gaily decked, and flags were displayed in numbers, whilst smartly-dressed ladies filled the balconies. The streets were lined with people, so that soldiers were necessary to force a passage through the living mass which everywhere blocked the way, and caused many stoppages and some tiresome delay. The procession defiled along the Via Ghibellina and other streets to the house of the Buonarroti. When the syndic and his party reached this point, the veil was raised from the bust of Michelangelo, and Signor Alleardo Alleardi delivered a discourse upon Michelangelo. At its conclusion his audience proceeded to Sta. Croce to do an act of homage before the tomb of Michelangelo. In front of the monument hung several laurel-crowns, and on a pedestal a silver oak-wreath, presented by the academies of Germany—each of which executed a sprig—bound together with a silver-gilt ribbon, on which was the name of the donors. Professor Dr. Floerke, of the Art-Academy of Saxe Weimar, was deputed to present this beautiful offering, which he did in a short but admirable speech, to which the syndic replied in a few expressive and grateful words.

Whilst this ceremony was being performed, the foremost banners had crossed the Ponte alle Grazie on their way along the new Lung 'Arno Serristori to the Porta San Niccolò, from which they ascended to the Piazza Michelangelo by the beautiful winding road lately finished. Arrived at the summit, they marched round the monument placed in the centre of the square and descended by the corresponding drive on the other side. Long previously a continuous stream of people had travelled the Lung 'Arno on their way to find places from which to see the spectacle; many must have stood for hours under the blazing September sun, for it was nearly six o'clock before the head of the procession reached this spot. The terraced walks which surmount each other up the side of the hill were crowded, and where in the morning were seen banks of brilliantly-coloured flowers, these were covered with myriads of living faces. The piazza had been already prepared for the illuminations to take place on Tuesday, and was decorated with national flags waving from poles placed at equal distances all round the square. In the centre stood the bronze cast of the David, the pedestal of which is surrounded by bronze casts from the four figures representing Day and Night, Aurora and Twilight, by Michelangelo. The position chosen is not happy for statues never intended by their author to be seen in this manner. The originals placed before a marble background are only seen from the front or either side, and not as these copies are, which may be observed on all sides. Neither does the black bronze show the beautiful modelling of Michelangelo's original work. This monument has been erected more than a year, so that the ceremony performed was only the uncovering of the inscriptions lately cut upon the pedestal. The Syndic and representatives stood crowded together on the marble steps pushed about by the people who pressed forward; for the mob, though always good-tempered and never rough, was so great that confusion was inevitable from the want of proper arrangement and sufficient force of gens d'armes to line the way and keep a clear space. Addresses were delivered by Professor Paganuzzi, the minister Spaventa, MM. Meissonnier and Charles Blanc, and by some of the German celebrities, which would have been listened to by the tired representatives with pleasure if they had not been walking during more than four hours. The speeches being finished, everybody dispersed, many of them to meet again later in the evening at a reception given by the Prefect of Florence, the Marchese di Montezemolo, in the palace of the prefecture. The Palazzo Riccardi in the time of Michelangelo was a Medicean mansion, and was inhabited by Lorenzo the Magnificent. Later it fell into the hands of the Riccardi family, from whom it passed lately to the government, who have now made it the residence of the Prefect. The first floor is occupied by a handsome suite of rooms which were thrown open on Sunday evening.

The evening entertainment was varied by vocal and instrumental music, and so ended this interesting but fatiguing day.

The opening of the new hall in which is placed the 'David' of Michelangelo, and of the exhibition of casts of his works, took place on Monday the 12th. A large assembly of gentlemen and ladies, who had been presented with tickets of invitation, met in the Academy of the Fine Arts, and on the arrival of the Prince of Carignano, the Syndic, Commendatore Peruzzi, led the way to the new hall. The tribune is a cross and rounded at the end opposite the entrance. In this alcove stands the 'David' lit from the roof. On the two sides of the central space are wings in which are arranged the very fine collection of casts, the originals of which are all well known, except the 'St. John,' which has only been lately brought forward as a work by Michelangelo. The original marble belongs to the Marchese Rosselini Gualandi of Pisa, and competent judges have given their opinion in favour of its being by the same famous hand as modelled the 'David' and the 'Moses.' It represents the figure of a beautiful boy, in one hand he holds a piece of honeycomb, in the other, which is raised towards his mouth, a locust, while he wears the usual girdle of camel's hair. The type of face resembles those by Donatello, and as Michelangelo received his first lessons in sculpture from a pupil of this master, it is probable that the 'St. John' is an early work executed whilst he was still under the influence of Donatello's style. In an adjoining room are hung large photographs by Braun, from the frescoes in the Sistine Chapel, and from some of his original drawings. An old oil copy of Michelangelo's 'Last Judgment,' the property of Prince Corsini, is also exhibited. After twelve o'clock the public were admitted, and the hall will remain open for a week, when it will be closed in order to complete the building. Another very interesting exhibition has been opened to the public in the Laurentian Library, consisting of a number of most beautifully-illuminated books and manuscripts, with many Psalters and Missals ranging from the fifth to the sixteenth century. Monday evening the Prince of Carignano gave a dinner in royal style and ceremonial to the representatives in the state-apartments of the Pitti Palace. Tuesday evening was set apart for the illuminations of the town and surrounding hills. On the afternoon of that day people collected in crowds along the different roads leading towards the Piazza Michelangelo which was to be the principal scene of amusement. The large gates on the ascent from the Porta San Niccolò were kept shut, and a strong force of military guarded the piazza until the numerous lamps were lit, when the public were admitted. A piece of ground, raised above the square and surrounding a small building used as a *café*, was railed off, and only those who had tickets of invitation were allowed to pass within the precincts. The band of the Orpheus Orchestral Society was placed in front of the *café*, and played from time to time during the evening, whilst several regimental bands were posted on the piazza and on the ascent. As the short Italian twilight passed into night, the hills lying to the north of Florence sparkled with lights from the numerous villas, and bonfires blazed upon the ridges. The outlines of the Palazzo Vecchio and its beautiful tower were marked by numbers of small lamps of which unfortunately many were soon blown out by a light breeze that rose. The fête being entirely civic, the churches were not expected to be illuminated, but late in the evening a report of mortars was heard from the cathedral, and a ring of Bengal-lights round the base of the lantern lit the dome with flames of burning red, changing to green, unfortunately to be extinguished within five minutes. It was the only notice of the fête taken by the clerical party. But the prettiest sight was from the Piazza San Niccolo, with the Mediæval tower of the old gate in the centre, and rising behind it the façade of terraces leading to the piazza. The tower was lit with many small lamps marking the four angles, and at the top was an electric light, the brilliant rays of which were thrown upon the masonry and rockwork supporting each terrace of the hill. The winding

roads were marked with hundreds of candelabra, each with thirty-five red, green, and white lamps, placed at equal distances, while the balustrades of the stairs and stonework of the fountains had double rows of red and white lamps. On the piazza were more candelabra, and two temples hung with the tricolor lights.

To finish the concert the Orpheus orchestra had chosen a very popular piece of music, describing peace and war, in which the regimental bands took part. The crowd collected round the enclosed portion of ground, and, as the first notes rose, *Silenzio!* was passed from mouth to mouth, and in a few seconds the hum of voices ceased, so that the softest tones of the music might be heard. As the last notes of the music died away, twenty-four fire balloons rose from amongst the cypresses and sailed away across the valley.

On Wednesday evening the artists of Florence gave a dinner to the foreign deputations, and the rest of the week was occupied by expeditions to localities with which Michelangelo's name is connected. A variety of literary works have been published relating to Michelangelo, and intended to commemorate the fourth centenary of his birth. Mr. C. Heath Wilson has been engaged for some time upon a new life of him, with unedited documents, and a review of his works from the artist's point of view, at first intended for the celebration, but the publication of which is delayed till Christmas. It will be copiously illustrated with, in a variety of cases, unpublished works of Art. A *Life* for popular reading, by several authors, has appeared, and at the same time a new guide to Florence.

Florence. ANNIE HEATH WILSON.

THE PROPOSED ESTABLISHMENT OF AN ART MUSEUM IN IRELAND.

THERE is unmistakable evidence in Ireland of a strong desire for the establishment of an Art Museum in Dublin; the founding of such an institution, calculated as it would be to develop the artistic sentiment of a people, possessing in an eminent degree natural tendencies for Art pursuits, has for a considerable time past been urged by those who have viewed the rapidly-extending taste for Art, and the ever-growing demand for its wider application in every department of production susceptible of its application in Ireland, as a sufficient justification for the appeal to the Government that was made in the House of Commons so recently by Mr. Sullivan.

The establishment of such a museum has now come to be regarded by the people of Ireland as a national want, and a universal desire exists that an institution analogous to that of South Kensington, and worthy of Ireland, should with as little delay as possible be inaugurated.

The more widely-diffused taste observable in the sister-country of late, is mainly to be attributed to the beneficial action of Schools of Art, and especially to that of the Schools of the Royal Society of Dublin, under the conspicuously able direction of Mr. Lyne.

Irish Art can only be really and truly promoted by Ireland possessing within herself educational resources, and the establishment of Art-education on a basis sufficient for all requirements.

Manufactures and artisans alike are impressed with the conviction that an absolute necessity exists for the formation in Ireland of a museum such as we have referred to, since it is found that those concerned in practical operations requiring Art-knowledge can neither afford the time or money, consequent upon a visit to the British metropolis for the purpose of availing themselves of the advantages of the South Kensington collections.

The establishment of an Art-Museum in Dublin has been frequently urged of late years, by Sir Richard Griffith, Sir George Hodgson, George Woods Maunsell, Professor G. J. Stoney, and many other gentlemen. Lieut.-Col. Adamson, for many years Chairman of the Fine Arts Committee of the Royal Society, and who has always taken a warm interest in the matter, upon the occasion of the distribution of medals to the students in Art by His Excellency Earl Spencer on the 11th February, 1870, said:—"The efforts of the Committee of Fine Arts of the Royal Dublin Society have been earnestly devoted to an endeavour to obtain the formation of a Museum of Ornamental Art. With the assistance of the Right Honourable G. A. Hamilton an amount has been put upon the public estimates which will enable a museum to be built adjoining our Schools of Art, and which we trust will receive the final approval of the Chancellor of the Exchequer and of Parliament. We believe it will be of the greatest value to our students." In the report of Mr. Lyne, read upon the same occasion, are the following remarks:—"There are few periods of history of which the productions and remains are not at the present day the object of assiduous research, their study has become a national want, and examples of every period of Art-development have acquired a value incalculable: the investigation and comparison of the productions of skilled industry of various periods by different races, furnish to producers lessons the most valuable, and data facilitating the practical application of Art to the various requirements of the day.

"The above considerations have impressed upon us the importance of establishing a museum in connection with our schools, such as may prove useful to students and others, more particularly in the application of design to manufacturers—not with a view to imitation, but rather to evolve those lasting principles common to Art in all ages."

Earl Spencer remarked: "I know full well that without such a museum it is almost impossible to instruct pupils, or to stimulate a love of Art amongst the people of a country." The Dublin Art Schools of the Royal Society have attained to a high position of usefulness, which it is the duty of the government liberally to sustain. The practical value and direct bearing upon material prosperity, and upon commerce, in the development of new sources of industry, arising from a liberal and enlightened course of education in Art, is becoming more and more evident each day, and has led to the conviction that such an aid to its due cultivation, as a well-considered Art Museum would supply, should no longer be denied to Ireland."

MESSRS. COPELAND & SONS' NEW INTERNAL MURAL TILE-DECORATION.

ONE of the most pleasing, and, at the same time, novel and effective, adaptations of fictile art to internal mural decoration yet attempted, has just been successfully accomplished by Messrs. Copeland and Sons, of Stoke-upon-Trent. To this, having been favoured with a private view of the decorations, we desire to draw attention. The lining of entire rooms with wall-tiles is, of course, no new thing, but has been repeatedly done, and in a variety of styles, by different firms and at different periods; but it has been left to Messrs. Copeland to strike out an entirely new idea in the mode of treatment.

Mr. Macfarlane, whose Art-productions in metal we have so often commended in the pages of the *Art Journal*, has

recently erected in Glasgow a magnificent mansion, which, as might be expected from a man of such extensive knowledge and such pure taste, will enshrine many works of high-class examples in various walks of Art. In several of the apartments of this mansion—the billiard and bathrooms, for instance—Mr. Macfarlane desired to introduce some new features which should, if possible, inaugurate what might with propriety be called a nineteenth-century style of decoration. He therefore wisely consulted Messrs. Copeland, who, acting on his idea, prepared a series of designs in which, while the classic laws of Art were faithfully adhered to, are, both in subject and in treatment, strictly characteristic of the present day. The general design is a terra-cotta dado of full Indian red tone of colour, walls of pale celadon tint, and a frieze painted in monochrome, in continuous subjects apposite to the uses of the various rooms, which are thus covered with tiles, in one grand design, from floor to ceiling. The walls between the dado and frieze are covered, as just stated, with celadon tiles placed diagonally, with the joints made just sufficiently apparent to give a geometrical break to the surface, and so remove what otherwise might be a sameness in appearance; while those of the frieze (which are of a pale yellow-ground colour, well adapted for throwing out the figures, and which, when the room is lit up, disappears, and gives the effect of a luminous sky to the pictures) are placed horizontally, and their edges fitted with such mathematical precision and nicety that their joints are invisible. The whole of the tiles have a dead, or purely *fresco* surface, and are most perfect for the purpose for which they are intended; and from their peculiar hardness and other characteristics—the result of much anxious thought and experiment—are perfectly impervious to the action of damp, and cannot fail to be permanent.

The frieze (three feet in height) of the billiard-room represents, in four separate groupings on the four sides of the apartment, the sports of the British race; one side being devoted to 'Health,' in which youthful games conducing to that essential, from infancy, with its doll and other playthings, to boyhood and youthhood, with hoop, cricket, skating, curling, snowballing, and so on; another to 'Strength,' with its central allegorical figure and groups representing pole-leaping, shot-throwing, wrestling, football, hockey, boxing, &c.; a third to 'Courage,' a central allegorical figure supported by genii, the one proclaiming, and the other crowning, deeds of heroism in the army, in saving lives from shipwreck, fire, and other casualties, and the wild sports of our Eastern empire and North American colonies; and the fourth to 'Fortitude,' in which the central group surrounding the allegorical figure is composed of lifelike portraits of such men as Livingstone, Burton, McClintock, Layard, and others; the remaining portions showing athletes contesting in a foot-race, and crews in a boat-race. The friezes of this room, painted in monochrome, are the work of Mr. R. J. Abraham (son of the Art-director of the works), who recently won the Art-Union prize, and is a gold-medalist, and Mr. Beeche, a skilful artist, whose works are in high repute.

The frieze of the heating-room of the Turkish baths, which is lined in a precisely similar style to the other, is entirely composed of tropical plants and flowers, arranged in a masterly and effective manner, and painted, even to the most minute detail, with consummate skill and with true artistic feeling. This frieze, which is painted in sepia with its fullest and best effect, is entirely the work of Mr. Hürten, and is a worthy example of his pencil both in arrangement and in treatment. The whole of the plants represented are, without an exception, studies from nature, sketched and arranged for this special purpose from the plants themselves in the magnificent conservatories of the Duke of Devonshire at Chatsworth; and they are in each individual instance reproduced with pre-Raphaelite accuracy and precision.

The friezes are masterpieces of Art as well as of manipulative skill. They reflect the highest credit on Messrs. Copeland and their Art-director, Mr. Abraham, by whom they have been produced, and who have thus inaugurated a new, and what we pronounce to be a successful style, of internal decoration—one that is sure to be followed in many a mansion and home of taste in our country and abroad. Mr. Macfarlane will have reason to be proud of his acquisition, and has the satisfaction of feeling, that with the aid of Messrs. Copeland and their skilled staff of artists, he has originated a novel feature in Art-decoration, and carried it to an enviably successful issue. Messrs. Copeland are renowned for the excellence of their work and for the true artistic feeling and skill which characterises everything that passes from their hands, and their present productions will, if that be possible, add to their celebrity.

LL. J.

BACK FROM MARSTON MOOR.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

H. Wallis, Painter. W. Ridgway, Engraver.

THIS picture represents an assumed passage from the history of the Civil War. The battle of Marston Moor, Yorkshire, fought on July 2nd, 1644, helped to decide the fate of Charles I., which culminated in that fought at Naseby in the year following. As we read the composition it shows one of Cromwell's troopers, probably one of his famous Ironsides, returning wounded to his native village, after the former engagement, so disastrous to the cause of the Royalist party. Seated in front of a picturesque cottage is the soldier's father, and probably a sister, for she appears too young to be his mother; both are of the true Puritan type, as regards costume. The sound of the horseman's feet stopping at the gate has withdrawn the elderly man's attention from the book he is reading, and he looks eagerly at the rider to ascertain who he may be. The female at his side does the same, but lays her hand gently on that of her companion, as if she half recognised the new comer and his condition, and would allay the excitement the old man might feel. The dog, however, true to the instinct of the animal, has no share in the doubt, but rushes forward to give the warrior a warm welcome, while the face of the girl peeping out of the casement-window has an expression of pleasure which shows but little uncertainty on her part. In the background are some of the villagers rushing across the farmyard, either to greet an old companion, or to hear news of the war; perhaps both.

As an illustration of the story of the period this picture merits attention, the subject itself being most pleasing; but the manner in which it is placed on the canvas would in itself find admirers altogether independent of the theme. The expression given to the two principal figures is forcibly suggestive of the feelings by which they are suddenly absorbed; and this is unmistakably manifested also in the attitude of the man and the action of his companion. The faces of the two are well-studied, and beautifully painted, while the trooper's horse looks over the gate, and seems as if it were neighing a recognition of some old friends. That pretty rustic cottage, with its surroundings of every kind, and its grave inmates, indicates a condition of social and mental quietude contrasting strongly with the appearance of the soldier fresh from the scenes of warfare and death.

The picture was exhibited at the Royal Academy in 1859, but was unfavourably hung among the water-colour paintings and the miniatures.



W. RIDGWAY. SCULPT

H. WALLIS. PINXT

BACK FROM MARSTON MOOR.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

BRITISH
1 JA 76
MUSEUM

PICTURES OF ITALIAN ARCHITECTURE.

VENICE.

ITALY has no city, except it be Rome, concerning which so much has been written as Venice; while to the artist it has long proved a more prolific sketching-ground than even the former, and its ancient school of painting has for centuries been proverbial for richness of composition and gorgeousness of colour. In one respect Venice may be compared with Amsterdam; each city appears to be built on a site rescued from the grasp of the sea, while each presents a singular intermixture of land and water; and although the edifices give to the former a grandeur to which the Dutch capital — for Amsterdam as the principal city of Holland must be so called, notwithstanding the Hague is the residence of the Court—has no pretensions, yet there are buildings lining the banks of the canals intersecting Amsterdam, which are by no means deficient in architectural interest, and are unquestionably picturesque.

Mr. Ruskin, in his "Stones of Venice," found a theme worthy of the eloquence of his descriptive pen, and therein he has almost, if not quite, exhausted the architectural aspect of the city from an æsthetic point of view. A place so singularly constructed, so full of interesting historic associations, and so renowned for its manifold and varied development of the Arts, could not fail of drawing out the resources of his rich imagination, and embodying them in the most poetic language. In one chapter he traces out the operations of nature, through a long period of time, in preparing the seaboard, as it may be called, for the stately piles which in the future were to be raised upon it, and elsewhere he draws a striking picture of the Venetian Lagoon ere it became the dwelling-place of man. To realise this, one must "wait," he says, "until the bright investiture and sweet warmth of the sunset are withdrawn from the waters, and the black desert of their shore lies in its nakedness beneath the night, pathless, comfortless, infirm, lost in dark languor and fearful silence, except where the salt runlets plash into the tideless pools, or the sea birds flit from their margins with a questioning cry; and he will be enabled to enter in some sort into the horror of heart with which this solitude was anciently chosen by man for his habitation. They little thought who first drove the stakes into the sand, and strewed the ocean



The Piazetta.

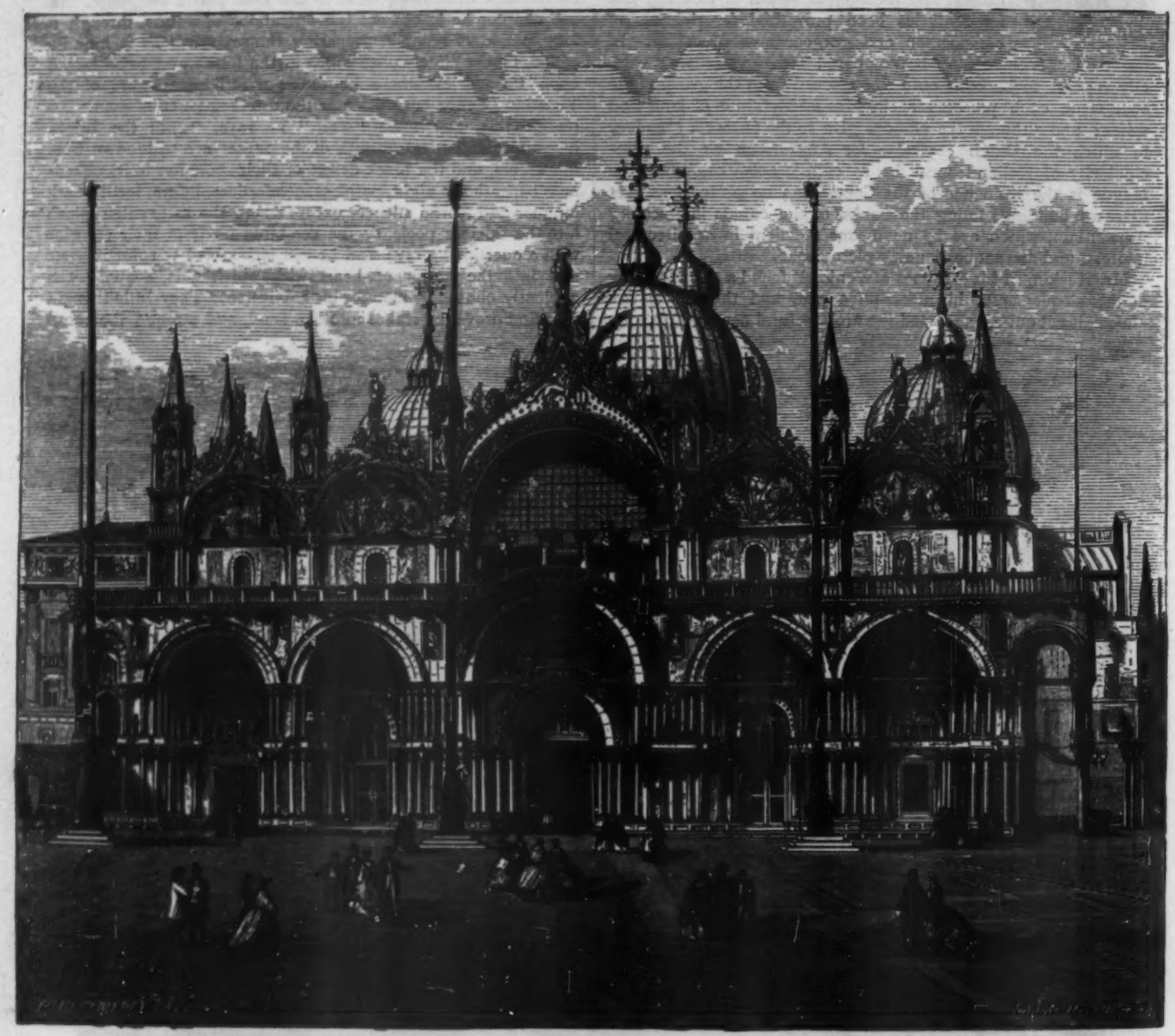
weeds for their rest, that their children were to be the princes of that ocean, and their palaces its pride; and yet, in the great natural laws that rule that sorrowful wilderness, let it be remembered what strange preparation had been made for the things which no human imagination could have foretold, and how the whole existence and fortune of the Venetian nation were anticipated or compelled, by the setting of those bars and doors to the rivers and the sea. Had deeper currents divided their islands, hostile navies would again and again have reduced the rising city into servitude; had stronger surges beaten their shores, all the richness and refinement of the Venetian architecture must have been exchanged for the walls and bulwarks of

an ordinary seaport. Had there been no tide, as in other parts of the Mediterranean, the narrow canals of the city would have become noisome, and the marsh in which it was built pestiferous. . . . . Eighteen inches more of difference between the level of the flood and ebb would have rendered the doorsteps of every palace, at low water, a treacherous mass of weeds and limpets, and the entire system of water carriage for the higher classes, in their easy and daily intercourse, must have been done away with." Yet whoever thinks, when

> "Gliding up her streets, as in a dream,
> So smoothly, silently,"

of the unseen powers of nature which have been at work to create, and still are working to preserve, "the site of the Venetian Throne?"

Venice, writes M. Valery, "began with Attila and it ended with Buonaparte; the terror of two conquerors produced its origin and its fall." The strips of land and the various small islets which rise just above high water became places of refuge to the fugitives from the neighbouring mainland, when it was overrun by the Goths in the early part of the fifth century. As these emigrants increased in numbers they spread themselves over the adjacent territory, which subsequently became known



Cathedral of St. Mark.

as Venetia, or the Venetian States; and the community thus formed was governed by consuls sent from Padua, then the metropolis: and it is not a little singular that there are to be found among the names of those early magistrates which have been preserved, some whose descendants subsequently became famous in the annals of Venice, such as Fosco, Candiano, Dando, and Faliero.

The first church, dedicated to S. Giacomo, was erected in 421, on one of the most elevated of the islands, called Riva Alta, since known as Rialto, the name originally given to the town; the cluster of sixty or seventy islands around it being gradually built upon and connected by bridges, the whole thus united ultimately became the city of Venice.

As early as the beginning of the sixth century it had made considerable progress as a commercial seaport, and also as a naval power, possessing fleets of war ships. Two or three centuries later the republic contracted a close alliance with the Byzantine empire, and to this may be traced the character of much of the architecture which even now is the glory of Venice: the oldest edifice, the Duomo, or Cathedral of St. Mark, has always been assigned to architects brought from Constantinople. But before noticing this singular and famous edifice, reference

must be made to those which appear in our first engraving, 'THE PIAZETTA,' or lesser Square of St. Mark; the larger square is called "The Piazza." The locality is almost as familiar to thousands of our countrymen as is the Palace of Westminster, or Somerset House, on the banks of the Thames, so often has it been painted: its history, however, is not so well known.

It is only natural to assume that when the cathedral was commenced, in the tenth century—Gwilt assigns it to the ninth century—there should, in process of time, be gathered about it the various buildings associated with the government of the republic; and thus, during a period of several centuries, arose the vast and massive Ducal Palace, which originally contained within itself the residences of the high officers of the state, the senate-house, the prisons for criminals, the mint, the public library—everything, in fact, relating to the administration of the government. The history of Venice is written, as it were, within the walls of that vast range of buildings of which a small portion is seen on the right of the engraving.

The Palace, as it now appears, was begun about the middle of the fourteenth century, under the Doge Marino Faliero, from the designs of Filippo Calendario; but it is supposed by some writers that portions of the interior are of much earlier date. Towards the end of the sixteenth century two successive conflagrations did considerable damage to several of the apartments, destroying also many valuable historical pictures by some of the great Venetian painters; the external walls, too, were much injured; and to such an extent that serious thoughts were entertained as to the practicability of restoring them. Eventually, however, this was determined on; and, although some changes in the style of architecture were made internally by Palladio and the other architects associated with him in the work of restoration, there



The Loggietta.

is nothing which in the least degree strikes the eye as absolutely inharmonious, while the richness of ornamentation and the variety of costly materials employed combine in producing a most splendid result. Externally the Palace still retains much of its ancient Saracenic character, mingled, in parts, with Venetian Gothic. Even a brief description in detail of all it displays, both externally and internally, would far surpass the limits of the space we have at command.

The two columns at the further end of the Piazetta have always been regarded as an integral portion of the city; they are of granite, and were brought from Constantinople in the twelfth century; the capitals show their Byzantine origin; one is surmounted by a winged lion in brass, the ancient emblem of the republic, and is known as the Lion of St. Mark; the other bears a statue of St. Theodore, the patron saint of the city till St. Mark superseded him: it was executed by Pietro Giulombardo in the early part of the fourteenth century.

On the opposite side of the water—the Canal of the Giudecca—is the Dogana, or ancient Custom-house, a building in the semi-rustic style; behind it are the churches of San Giorgio Maggiore and Il Santissimo Redentore, both erected from designs by Palladio: the latter is generally considered by architects as the finest of his edifices.

The CATHEDRAL OF ST. MARK, which forms the subject of the next engraving, was known, till about half a century ago, as the Ducal Chapel; it may truly be called the richest church in the world, taking into consideration the costliness of its materials, and their variety and beauty; precious marbles, gold-grounded mosaics, and gems, besides paintings of high value, combine to give lustre to this very remarkable edifice. A modern French writer says:—"It has but two sisters, the Moorish Cathedral of Cordova in Spain, and the great Mosque of St. Sophia at Constantinople."

When, in the early part of the ninth century, the relics of the Evangelist St. Mark were carried away from Alexandria to Venice, a church was built, by the Doge Giustiniano, for their reception; this stood no longer than about one hundred and fifty years, having been burnt down in 976, when the then doge, Pietro Gandiano, lost his life in the conflagration. His successor, Pietro Orseolo I., commenced the present structure a year or two afterwards, but considerably more than half a century elapsed before even the outer walls were raised; and a period somewhat longer intervened ere the church was consecrated, in 1111, when Ordelaffo Faliero was doge. It has already been stated that the architects employed on the building came, as is presumed, from Constantinople, and they gave to it the form adopted in the famous mosque of the city, that of a Greek cross, while the construction of some portions of the interior is evidently based on similar principles. "Its plan is that of a Greek cross," writes Gwilt, "whose arms are vaulted hemicylindrically, and, meeting in the centre of the building, terminate in four semicircular arches on the four sides of a square, about forty-two feet in length in each direction. From the anterior angles of the piers *pendentives* gather over, as in St. Sophia at Constantinople, and form a circle wherefrom rises a cylindrical wall or drum, in which windows for lighting the interior are introduced. From this drum the principal dome, which is hemispherical, springs. Longitudinally and transversely the church is separated by ranks of columns supporting semicircular arches. The aisles of the nave and choir, and those of the transepts, intersect each other in four places about the centre of the cross, over which intersections are small domes; so that on the roof are four smaller and one larger dome. In the exterior front, towards the Piazza San Marco"—the view seen in the annexed engraving—"the façade consists of two storeys; in the centre of the lower one thereof is a large semicircularly-arched entrance, on each side of which are two other smaller arched entrances of the same form. These have all plain archivolts springing from the upper of two orders of columns. On each flank of the façade is a smaller open arcade springing at each extremity from an upper of two orders of insulated columns. A gallery with a balustrade extends round the exterior of the church, in front whereof, in the centre, are the four famous bronze horses which once belonged to the arch of Nero. The second story towards the Piazza San Marco consists of a central semicircular aperture, with two blank semicircular arches on each side, not quite so high and wide. These five divisions are all crowned by canopy pediments of curves of contrary flexures, and ornamented with foliage. Between each two arches, and at the angles, a turret is introduced, consisting of three storeys of columns, and terminated by a pinnacle. The building has been considerably altered since its first construction; and, indeed, the ornaments last named point to a later age than the rest of the edifice, the general character of which has nevertheless been preserved. There is considerable similarity of plan between this church and that of St. Sophia."

This description is extracted in its entirety to enable the unprofessional reader who will take the trouble to compare it with the engraving, to understand the external construction of the church, notwithstanding the technicalities employed by the writer. The arched recesses over the doorways, and those in the semicircular gables—if such a term may be applied to that which is not triangular in form—are filled with pictures in richly-coloured mosaics, adding greatly to the splendour of the façade. The subjects of those in the lower storey relate to incidents in the translation of the relics of St. Mark; those in the upper storey represent 'The taking down from the Cross,' 'The Descent into Hades,' 'The Resurrection,' and 'The Ascension.'

We must stop outside this wonderful church; to enter it as a guide to what the interior reveals is here out of the question:—

> "Not a stone
> In the broad pavement, but to him who has
> An eye, an ear, for the inanimate world,
> Tells of past ages."

The next engraving shows the basement-floor, or LOGGIETTA, of the famous Campanile of St. Mark. These bell-towers are in some of the cities of Italy most interesting and beautiful architectural examples, and that in Venice is scarcely inferior to any other; in the portion here seen it has no rival. The Campanile itself is of very ancient date, for it was commenced quite early in the tenth century, though its completion was not effected till the middle of the twelfth century. A comparison of that part of the old structure seen in the engraving with the Loggietta from which it rises, testifies at once to the difference in their ages. The latter was erected about 1540, from the designs of Jacopo Tatti, better known as Sansovino, a Florentine, who has been called the Titian of architecture. Surrounded by a balustrade of marble elevated on pedestals, the building is entered through iron gates of elaborate design and admirable workmanship. Eight marble columns of composite order, divided into couples, form the façade: between each pair of these is a bronze statue, also designed by Sansovino. Above the entablature is a series of panels divided by pilasters; these panels contain bas-reliefs finely sculptured; and above them is a second balustrade: the effect of the whole is very striking and beautiful. The centre door opens between two arcades into a large hall that was used in olden time as a *salon de conversation* for the Venetian nobles. The Procurator of St. Mark, chief of the guard, had his head-quarters here during the sittings of the Grand Council.

From the summit of the Campanile, reached by a winding staircase within the building, a magnificent panoramic view of Venice and the surrounding scenery meets the eye: no one who visits the city should fail to "climb the steep."

JAMES DAFFORNE.

HORNBY CASTLE, YORKSHIRE.

J. M. W. TURNER, R.A., Painter. W. RADCLYFFE, Engraver.

HORNBY CASTLE is situated a few miles from Northallerton, in the North Riding of Yorkshire: it stands in the midst of a range of lofty hills, and overlooks a wide and fertile valley, well wooded in many parts. It is the seat of the Duke of Leeds, and is a large and stately edifice, some portions of which are said to date as far back as the Conquest, but the general aspect of the building is comparatively modern. The apartments are grand in their dimensions and superb in their decorations and furniture: some of them contain numerous paintings, more or less valuable. The castle itself is a very conspicuous and picturesque object amidst the surrounding scenery.

Turner's drawing, from which the engraving is taken, had for its title 'Hornby Castle from Tatham Church,' but, strange to say, we have been unable to find such a place as Tatham in any book on Yorkshire to which we have access, nor is it mentioned in the official postal guide; and yet there appears a small church under the hill to the right of the print, but the sketch clearly was not made from that point. The drawing contains very much of Turner's excellence, with some evidence of his eccentricity, as, for example, the cat lapping up the milk spilt in the road, which one might naturally suppose would be immediately absorbed by the earth: and, again, it is difficult to perceive how the lofty bridge which spans the stream is to be approached on the left side of the composition, where the road appears to be very far below it, without any space for a sloping access. But setting aside these little points, which are certainly open to critical remark, this view of Hornby Castle and the adjacent country forms a very beautiful landscape.



J. M. W. TURNER. R.A. PINXT

W. RADCLYFFE. SCULPT

HORNBY CASTLE, YORKSHIRE.

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ON THE PROGRESS OF OUR ART-INDUSTRIES.

BY PROFESSOR ARCHER, F.R.S.E., F.S.A.S.
DIRECTOR OF THE MUSEUM OF SCIENCE AND ART, EDINBURGH.

THE GLASS MANUFACTURES OF SCOTLAND: MR. A. JENKINSON'S LEITH WALK GLASS WORKS, EDINBURGH.

FOR a long time past Edinburgh has been advancing rapidly in the manufacture of the finer kinds of table-glass, and in glass engraving. In the Exhibition of 1862, the ornamental glass of Edinburgh attracted considerable attention; and in the Paris Exhibition of 1867 the French reporters of the jury wrote in terms of great praise of the engraving and exquisite clearness of material in the specimens of ornamental flint-glass from Edinburgh. Whether any immediate pecuniary benefit arose to the Scotch exhibitors upon the two occasions referred to is not known, but it is quite certain that the admiration excited by their productions has had a great effect in stimulating both masters and artisans, and causing a very considerable development of the manufacture both in Edinburgh and Glasgow. At the works named above there is as large a number of processes, and as great a variety of products, as can be found in any glass works in the kingdom; and some of the operatives possess such remarkable skill and intelligence that, were it not for the constant demand upon their time in the production of the staple articles of manufacture, they would certainly produce much of novelty and excellence. They work in *reticella*, in moulding and pinching, in jewelling and floral ornamentation: and indeed in nearly all the processes of the Venetian glass workers, with such skill, that it is not too much to hope the time is not far distant when, if not rivals, they will be no mean competitors with their brother workmen in Murano. In one thing they excel all continental artists, and that is in the exquisite purity of the material; water itself is not more clear and transparent, but this entails weight, and precludes all hope of attaining that almost aerial lightness, combined with strength, which makes the Venetian glass unique. Moreover, our home artists in this most beautiful of materials have to learn that wonderful power of creating new forms whilst still the lump of glass is hanging molten at the end of their blowpipes; the Venetians breathe their fancies into it, and the most wonderful and beautiful shapes issue from it with magical quickness. There is, however, amongst the Edinburgh glassworkers a most earnest love of their art and an anxious desire to advance it; and, more than any other class of artisans in the locality, they avail themselves of the opportunities for study which are afforded them by the extensive collections of ancient and modern examples in the Museum of Science and Art, where there are excellent examples of Roman glasswork, beside the large collection of old Venetian made by the Abbate Zannetti, Director of the Museum at Murano; with selections of Bohemian, French, German, Russian, and English, from the various Exhibitions which have been held for the last fifteen years; and it is satisfactory to be able to record that the Saturday half-holiday is looked upon as a much-prized means of studying these examples by the better class of the workmen of Scotland.

THE HOLYROOD FLINT-GLASS WORKS OF MR. JOHN FORD.

These extensive works are perhaps the oldest of the existing flint-glass works of Scotland, and have always been famed for the great purity of their so-called crystal. Formerly, like the last mentioned, they worked for a retail business, and consequently very miscellaneously; now, however, they labour only for the wholesale market, and their beautiful productions are not only sent largely into England, but are also extensively exported. The Holyrood Works have always kept up with the improvements introduced in England and the Continent, and, as far as possible, have created a taste for those styles of glass for table-use which are most in accord with the fitness of the material, aiming as much as possible at lightness and elegance of form and decoration. A very extensive demand is made on these works for the supply of table-services, consisting of epergnes and other decorative pieces for the reception of flowers and plants; and consequently the designs are very numerous and many of great beauty, involving a vast variety of ingenious operations in pinching, twisting, and moulding the glass to form the stems and handles of vases and their raised ornaments. In the *compotiers* and other dishes for the delicacies of the table, the skill of the glasscutter is chiefly brought into play for decoration, and many of the workers under Mr. Ford have attained great skill. There has been for ten or twelve years an unfailing demand for glass decorated with etched or ground fern-leaf patterns, and nowhere have they been executed with more delicacy and perfection, or in greater variety, than at the Holyrood Works. Glass-engraving is also, but to a limited extent, carried on here; and so is figure-moulding for the stands of *compotiers*, &c. Glass-moulding for the commoner kinds of table glass is also employed, and an extensive manufacture of the complicated moulds necessary is carried out on the premises, and very choice specimens of mould-cutting are to be seen there. This mode of producing cheap glass for the million is in itself one of the greatest boons conferred by the abolition of the duties, for it gave to the poorest the opportunity of drinking out of clean vessels, for even those least attentive to such matters learn from the purity of glass the beauty of cleanliness; and the efforts now made by our manufacturers to combine with cheapness fine forms and tasteful decoration, will greatly tend to the diffusion of good taste among the masses of the people.

Our examination of the two principal glass works of Edinburgh has been very gratifying, for we see in them great energy, combined with pure taste and an anxiety for advancement, which must produce good fruits in the future.

OBITUARY.

GEORGE JOHN PINWELL.

ONLY a very few months have elapsed since it was our duty to record the decease of one of the most rising painters of the day, Mr. Frederick Walker, A.R.A., and now we have to note that of another, Mr. George John Pinwell, who died on the 8th of September, at the early age of nearly thirty-three. Mr. Walker was his senior by about two years: that terrible scourge of delicate constitutions, consumption, carried off both artists. We class them together because both were, though different in degree, representatives of a school of Art which has obtained much favour among the amateurs of our country.

Mr. Pinwell was born in London on the 26th of December, 1842, and after studying in some Art-school, commenced the

practice of his profession, chiefly by making designs for periodical and other publications, as *Good Words*, *Once a Week*, the *Sunday Magazine*, Dalziel's *Wayside Posies*, Jean Ingelow's *Poems*, Buchanan's *Ballads of the Affections*, &c. In 1865 he exhibited his first water-colour painting at the Dudley Gallery, and four years afterwards was elected an Associate of the Society of Painters in Water Colours; in 1871 he became a Member of the same institution; and in the gallery of the Society in Pall Mall his chief works were seen annually, but rarely more than one or two each season. Among the more conspicuous of these were 'The Pied Piper of Hamlin;' two different subjects from the poem by Browning (1869); 'The Elixir of Love' (1870); 'Away from Town' (1871); 'Gilbert à Becket's Troth—the Saracen Maiden entering London at Sundown' (1872); 'The Great Lady' (1873); 'The Beggar's Roost, Tangier, Morocco' (1874); 'The Auctioneer, a Street-scene, Tangier,' contributed to the winter exhibition of the same year; 'The Old Clock,' and 'We fell out, my wife and I,' exhibited this present year. These works respectively have had full justice done to them in the pages of our Journal as the pictures came before the public; and it is needless to allude to them again, especially as they are of such comparatively recent date. In the *Art Journal* of 1873 is an engraving from Mr. Pinwell's 'The Strolling Players,' a poetical and touching composition.

In some remarks on one of his earlier works we said:—"The manner adopted is that of Mr. Frederick Walker, with exaggeration; the colours are more opaque, more heated with red and yellow. Mr. Pinwell has taken a path beset with danger, and yet he must be safe to succeed if only he be true to the talent wherewith nature has so richly endowed him." Of this talent there cannot be two opposite opinions, however much men may differ as to the use of it. His compositions, generally, are very original, and portions of them are painted with exquisite delicacy: there is great power in his designs, but a want of the same quality in his colouring, with a peculiar and ineffective method of treating light and shade. The consequence is the picture appears flat, conventional, and not attractive; the result bearing no proportion to the thought, time, and labour bestowed upon it. Very possibly his delicate state of health for some few years past may have had much to do with this; and under different conditions, had his life been prolonged, Mr. Pinwell might have produced works which would have placed his name among the most famous of our water-colour painters. But even as he was, his death is a great loss to British Art, and particularly so to the Society of which he was a valuable member.

GEORGE JOHANN PAUL FISCHER.

The name of this artist, who died on the 12th of September, in the ninetieth year of his age, must have passed out of the memory of the present generation. He was a miniature-painter of considerable repute more than half a century ago, and held the post of Court miniature-painter to George IV. For many years his works were seen in the gallery of the Royal Academy, the last being contributed in 1852.

ISIDORE ADRIEN A. PILS.

This popular historical painter of the French school died at Douarnenez, Brittany, on the 4th of September. He was born in Paris in July, 1813, and studied in the *Ecole des Beaux Arts*, and under M. Picot. He then went to Italy, and in 1838 gained the *Grand Priz de Rome* for his picture 'St. Peter Healing the Lame Man at the Gate of the Temple,' which was exhibited the same year in the Paris *Salon*. On his return to Paris he continued to paint scriptural subjects, among which may be mentioned his 'Christ Preaching from the Boat,' exhibited in 1846, and 'The Death of Mary Magdalen,' in 1847. But works of this character did not suit the taste of the artist, and on the breaking out of the Crimean war he accompanied the French army to that country, from which resulted his pictures of 'A Trench before Sebastopol' (1855), 'The Disembarking of the French Army in the Crimea' (1857), 'Zouaves defiling in the Trenches before Sebastopol' (1859), the 'Battle of Alma,' &c. Among his other principal works are 'The Passage of the Berezina,' and 'Bacchantes and Satyrs,' both exhibited in 1848; 'Rouget de l'Isle singing the *Marseillaise* for the first time,' a very fine picture; 'The Gondola,' both exhibited in 1849; 'The Death of a Sister of Charity' (1850); 'Greek Slaves at Syracuse' (1852); 'Prayer-time at the Hospice' (1853); and 'The School of Musketry at Vincennes.' His last great work, which some French critics pronounce to be his best, was the ceiling of the staircase of the new Opera House. There was a water-colour drawing by this painter in our International Exhibition of 1871; it represented a Zouave.

M. Pils was awarded a medal of the second class in 1846, another in 1855, and one of the first class in 1858, when he was also decorated with the ribbon of the Legion of Honour. On the death of his old master, Picot, in 1868, Pils was elected to supply the vacancy in the ranks of the French Academy.

THEODORE BRUNI.

The *Moniteur des Arts* reports the death, in September last, of this Russian artist, at the advanced age of seventy-five years. For many years he filled the office of Director of the Academy of Fine Arts in St. Petersburg, and since 1866 superintended the School of Mosaics, an art for which the imperial city is famous. A paper on the Mosaic Manufactory of St. Petersburg appeared in the *Art Journal* for 1871. Bruni's principal pictures are the 'Death of Camilla,' 'Christ in the Garden of Gethsemane,' now in the Emperor's collection at the Hermitage, the 'Brazen Serpent,' and some excellent copies of Raffaelle's cartoons.

CORRESPONDENCE.

THE DEFENCE OF FRESCO.

SINCE those days of Art-promise at Westminster Hall, and those premature attempts in fresco-painting in the halls and corridors of the Houses of Parliament, mural painting has been under a cloud. Most unjustly so, there can be but little doubt; but it is a natural consequence of the modern superficial habit of thought, which forms stubborn opinions upon the shallowest of premises.

A little consideration would show that the assertion "fresco will not stand in this climate," has no foundation beyond those primary and inexperienced attempts in the palace at Westminster. For, in the first place, the strength and durability of mortar composed of pure lime and sand has been tested in this country from the time of the Roman occupation till the present day, and has not been found wanting. Nay, it can be seen indurated almost to the condition of stone after an exposure to the elements for more than a thousand years. Now the stability of good mortar in any country affirms the permanence of fresco, for good mortar is the base of *buon fresco*. But the permanence of good fresco-painting in this climate is not merely a logical deduction from that fact, but is confirmed by experimental proof, for the archives of all the archæological societies in England contain records of the discovery of frescoes of very ancient date in perfect preservation, notwithstanding our severe climate and, thus far, severer treatment by successive generations of churchwardens. And frescoes of some five or six centuries old, perfectly sound, may be seen firmly indurated on

the walls of the Chapter-house at Westminster, within hailing distance of those more recent crumbling experiments which have damaged the fair and ancient fame of fresco.

The inference from these facts is irresistible, viz. that our painters were never sufficiently experienced in the *technique* of fresco-painting. And we can say this without it being any serious disparagement, for even the great Italian painters had to make many experiments before they could go ahead with confidence, and be assured that their work would stand. But then they worked for a people who highly estimated the national value of Art, and who therefore did not mind costly experiments.

The very fact that the English school rates itself pre-eminent in oil and water-colour, would *à priori* lead one to expect that our painters would at first be unsuccessful in fresco-painting; for oil and water-colour painting allow such freedom in the disposition of colours on the palette and of handling, that the necessary restraints of fresco-painting would be irksome, and by every possible means shirked; and if shirked, the fate of a fresco is sealed. Fresco-painting, to have its stability assured, must be conducted in the most careful, cautious, and systematic manner. Fortunately for fresco, the great Italian painters were first trained to fresco; *tempera* and fresco were the common methods of painting before that of oil-painting was introduced, and the alternation from fresco to oil is far easier than from oil to fresco.

Is it not a most convincing argument in favour of fresco, that the great Italian masters held steadfastly to fresco through several centuries? Does it not show that the experience of generations of admirable artists had established this method of painting as that best adapted to the embellishment of monumental edifices, the more especially as we know that they did not withdraw their adhesion to fresco after oil-painting had become a familiar process? And we also know that in a few exceptional cases where it was attempted to substitute the latter for fresco, it resulted in most signal failures. The reasons why fresco is, beyond all other methods, that best adapted for architectonic decoration, need not here be detailed; they may be found at full, and admirably set forth, in some of the Reports published by the Royal Commissioners on the Fine Arts. But I do not hesitate to assert that these reports contain an amount of well-digested information on the subject of mural painting, and on the proper mode of conducting the decoration of monumental edifices, such as no other country possesses, and quite adequate to guide the fresco-painter to successful practice.

When we see it seriously stated that there are grave objections against the use of *lime-white* in fresco, we rub our eyes and ask ourselves whether the fundamental principle of fresco painting is yet comprehended by those who discourse upon it, viz. that fresco essentially consists in the application of certain pigments, *mixed* with *lime-white*, to *fresh* mortar. The mischief is that tyros in the process will endeavour to paint with the pigment merely diluted with water, instead of sufficiently incorporating it with the fresco-white—the lime-white—before applying it to the surface of the mortar. The two colours recently impugned, yellow ochre and terra verte, have always been considered two of the most famous fresco-colours.

It would appear to be impossible to eradicate from English minds the erroneous impression that any painting executed upon a wall is a fresco. Maclise's and Herbert's pictures in the Houses of Parliament are constantly being miscalled frescoes, whereas they are stereochromic, or waterglass paintings; and any defects which belong to them must not be heaped on the head of fresco. I must confess, however, that I have never yet heard that the pictures executed by Kaulbach in the Neue Museum, at Berlin, are failures, and these are very large works. The plastering for Maclise's pictures, compared with that for the paintings in the Neue Museum, is too smooth.

My work on mural decoration contains, by gracious permission, a translation by the late Prince Consort of the original pamphlet, on the waterglass process, by Professor Fuchs. In that the efflorescence so frequently complained of is treated as a matter of course, and the means for its removal described. I have myself grave fears that the tapping, recently adopted, to remove it, will ultimately be fatal to Maclise's pictures. I should not be surprised if by-and-by the last coats of plaster flake off, as "tapping" is the means taken to separate a piece of condemned fresco from the *rough cast*.

W. Cave Thomas.

A NEW METHOD OF DETECTING RESTORATION IN OLD PICTURES.

In offering to the purchasers of old pictures a means of detecting the hand of the restorer more certain than the magnifying glass, I wish, in the first place, to invite careful investigation of a discovery that owes its origin to accidental observation. On a visit some two or three years ago to the National Gallery, I had occasion to examine some of the beautiful reproductions of the works of the Italian school by Signor Morelli; and carried with me from the gallery a rough print of a photograph, taken by that artist, of the 'Holy Family' of Marco Basaiti; a picture which is numbered 599 in the catalogue, and is about 400 years old. On subsequently examining this print, which was unmounted and entirely untouched, I was struck by a circular mark on the forehead of the Madonna, of which I had no recollection in the picture itself. The mark might be compared to the disc of the moon when a quarter past the full, seen through a hazy sky; the circular edge being tolerably well defined, and the shadowed part fading until it became imperceptible. The mark on the photograph is more visible by reflected, than by transmitted, light. It is not unlike the appearance of a drop of water on the print; covering about a third of the forehead of the Madonna. Struck with what seemed to me to be my own carelessness in not having observed such a patch upon the painting, I returned to examine the picture; on which I detected no sign of such a defect. It was not until, on a subsequent occasion, I took the photograph to the gallery, and closely compared it with the painting, that I could detect a slight mark on the latter, if viewed at a certain angle, which corresponded in position with the much more distinct mark upon the photographic print. It seemed evident that a detective power far superior to that of human vision, even when assisted by a lens, was exercised by the actinism of the surface of the picture on the sensitised plate in the camera. It is easy to carry out the idea thus indicated. That chemical change occurs, in the lapse of time, in oil-pictures, there can be no doubt. Great care in protection, as well as great skill in the preparation of pigments, may retard this change, and render it so gradual as to be almost imperceptible. On the other hand slovenly painting, or careless exposure to damp, dust, and especially to the human breath, may render the change extremely rapid. Of the latter truth unfortunately we have but too many proofs in the pictures of Sir Joshua Reynolds. It is but very rarely, in the case of a few glazed and highly-treasured works of the president, that we are now able to form an idea of the charm and glow of his original colouring. The majority of his paintings, we know too well, are but the ghosts of their former selves. In fact, the exposure of a single season very materially alters the surface of the new pictures exhibited at the Royal Academy.

In the case of a picture of four hundred years of age, which, at some as yet unknown period in that lapse of time, has suffered serious injury in so visible a part as the smoothly-rounded forehead of the principal figure, the work of the restorer, whenever it was applied, must have been executed at a date differing from that of the original painting. Irrespective, therefore, of the fact that the mineral and other ingredients of the pigment of the restorer would, in all probability, differ chemically, to some extent, from those of the painter, we have a difference in age between these two parts of the picture, as it now exists, which involves a difference in chemical composition. In tint and manipulation the skill of an able restorer might so perfectly match the uninjured part of the picture, as to mock the most patient investigation. In the present case there is good reason to suppose that the restoration is old; and that the hand of time has passed over the patch as well as over the figure on which it

was placed. But whether comparatively fresh, or of old date, although a different date from the body of the work, the chemical condition of the restored part must vary from that of the original. In the present case, and presumably in all similar cases, the actinic condition of the new part sensibly differs from that of the old. The artist who restored, working by eye (and that an eye specially educated and sensitive to colour) deceives the eye of the spectator. He may or may not, according to circumstances, be able to defy the magnifying glass, but at all events he may so finish his task as to give no suggestion that the magnifying glass would make any revelations. But when for the sensitiveness of the human eye we substitute that of the sensitised plate in the camera, we apply, if not a more delicate, a different test. It is one not expected by the restorer. We examine the picture in a differential method. The result, in the present case, is obvious; and not only so, but it is intelligible. We not only understand how it is that we detect in this beautiful old picture the work of a very competent and able restorer, but we are led further to anticipate that the application of the same method will prove equally detective in the case of other restored pictures.

It is easy to see why the numerous photographs which are published of the finest pictures of our own galleries, as well as of those of the Continent, have not hitherto told this tale. Any mark of the kind I have pointed out would be regarded as a defect in a photograph. The photographer who observed it, and regarded it only as a disfigurement of his print, would at once so retouch the negative as to efface it. To employ the camera to multiply agreeable copies of beautiful pictures is one thing, to employ it as an instrument of detection is another. This secondary, but still very important use, I now for the first time venture to indicate.

I fear that this discovery will only obtain a very limited popularity among those who deal in, or even those who possess pictures. It is true that it is in the interests of truth, and of truth alone. But few persons are willing that the bright light of truth should be allowed to beat too fiercely on their own ideals. If it can be ascertained beforehand that the application of a rigid ordeal will bear testimony to the purity of the suspected individual, *a la bonne heure*. If any unpleasant doubt exists, the ordeal will be declined. Again, while the value of all pictures that stand the test of the camera will be enhanced by the application of the actinic detective, the probability is that the great majority of old paintings will thus be shown to be more or less restored. Art, indeed, cannot fail to gain from the severe rule thus to be introduced. Art itself, and its *chefs d'œuvre*, will be more truly understood, and more intelligently admired, when the absolutely true is severed from that which is merely pleasant to the eye. If we could tell, by any such test, exactly where Bernini dared to lay his file on the Belvedere Apollo, if we could clearly show by a difference of tint where the modern sculptor had breathed the affectation of a degenerate age into the restored hands of the Medici Venus, Art would be the gainer, although it would appear to the mass of uneducated spectators that cruel wrong had been done to these famous, noble, but incongruous statues. The same rule will apply to painting. If the actinic test be applied, and if a certain number of important paintings be found to stand it, not only will their absolute value be increased, but Art-education will be advanced. To know how much is original, and how much not, is of the most essential importance in the formation of a correct taste. And the purchaser of pictures will at least be furnished with this safeguard: if the seller refuse to submit a picture of which he has to dispose to the test of the camera, it will be pretty obvious what are his reasons for thus wishing to keep it in the dark.

FRANCIS ROUBILIAC CONDER.

THE PRINCESS ELIZABETH IN THE TOWER.

FROM THE PICTURE IN THE COLLECTION OF GEORGE W. SHIRREFF, ESQ.

R. HILLINGFORD, Painter. S. SIDNEY ART, Engraver.

THE career of the painter of this picture was sketched out, and some examples of his works were given, in our series of "British Artists," published in the *Art Journal* for 1871. In the picture here engraved he introduces us to an incident in the early life of the famous Queen Elizabeth, who, before she came to the throne, incurred the enmity of her sister and predecessor, Queen Mary, as much, perhaps, for her Protestant predilections as for the preference shown by the princess for her kinsman, Edward Courtenay, Earl of Devon, whom Mary, it is said, had some thoughts of marrying. The queen did not conceal her resentment, and under the pretext that her sister was in league with Wyatt's conspiracy to deprive her of the throne, orders were given to arrest the princess, "quick or dead." Elizabeth was then residing at Ashridge, in Buckinghamshire, when a body of troops arrived to convey her to London: they found her ill and in bed, and forcing their way into her chamber, told her that she must "prepare against the morning at nine of the clock, to go with them, declaring that they had brought with them the queen's litter for her." She was so ill, however, that it was not till the fourth night she reached Highgate, where she was forced to remain that night and the next day. On the 11th of March, 1554, Elizabeth was conveyed, by water, from Hampton Court to the Tower, the boat being nearly swamped in attempting to shoot London Bridge, where, till the erection of the present bridge, was a considerable fall of water. She at first refused to land at the stairs leading to the Traitors' Gate, but one of the noblemen with her said she should have no choice; "and because it did then rain," writes the old historian Fox, "he offered her his cloak, which she (putting it back with her hand with a good dash) refused. So she coming out, having one foot upon the stair, said, 'Here landeth as true a subject as ever landed at these stairs: and before thee, O God, I speak it, having none other friends but thee alone.'" "Going a little further," says Hollinshed, "she sat down on a stone to rest herself, and when the Lieutenant of the Tower begged her to rise and come in out of the wet and cold, she said, 'Better sitting here than in a worse place, for God knoweth whither you bring me.'" But "the lords carried her to an inner apartment, and left her there in great dismay, after seeing the door well locked, bolted, and barred." The princess long afterwards used to declare she fully expected death, and that she knew her sister thirsted for her blood: she remained only a month in the Tower, and was then removed to Woodstock, but still a prisoner.

The above brief narrative affords a clue to Mr. Hillingford's interesting historical picture. Seated on a stone-bench, agonised in mind, and with a face bearing evidence of ill health, Elizabeth is invited by one of her custodians to pass through the gate held open by an official of the Tower; and one can easily imagine her making the remark attributed to her. The interest of the composition centres in the figure of the unhappy princess, yet is sustained by that of the group behind her, of which the most prominent is the nobleman charged with the commission of placing her in the hands of the authorities of the Tower, and who stands deferentially, with his cap in hand, urging her entrance. By way of balancing the composition, the artist has introduced a fine dog, which looks up into the face of the man inside the doorway, as if endeavouring to ascertain the meaning of what is taking place. Like all Mr. Hillingford's pictures, this is very carefully painted, and shows some good and very effective colouring.



R. HILLINGFORD. PINXT.

T. SHERRATT. SCULPT.

THE PRINCESS ELIZABETH IN THE TOWER.

FROM THE PICTURE IN THE POSSESSION OF G. W. SHIRREFF. ESQ. NETLEY CASTLE.

BRITISH MUSEUM
1 JA 76

THE FYLFOT CROSS, OR THORR'S HAMMER.

BY LLEWELLYNN JEWITT, F.S.A.

HAVING in a previous article described one of the more distinctively-curious varieties of the cross—the Tau—in continuation of my series of papers on "The Cross in Nature and in Art"—I now proceed to illustrate another, and even more singular, form, that of the Fylfot.

The "Fylfot cross," or "fytfot" (four-footed), or "Thorr's hammer," or "Gammadion"—"the dissembled cross under the discipline of the secret"—is one of the most singular, most ancient, and most interesting of the whole series of crosses. This curious mystic cross, or symbol, is by some writers said to be composed of four gammas, conjoined in the centre, "which, as numerals, expressed the Holy Trinity, and, by its rectagonal form, symbolised the chief corner-stone of the Church." It is also said to be formed of the two words "su" (well), and "asti" (it is), meaning "it is," or "it is well;" equal to "so be it," and implying complete resignation. From this the Swástikas, the opponents of the Brahmins, who denied the immortality of the soul, and affirmed that its existence was finite and connected only with the body upon earth, received their name; their monogrammatic emblem, or symbol, being the mystic cross 卐 formed by the combination of two syllables, *su* + *ti* = suti, or swasti. The Fylfot may be described, heraldically, as a cross cramponnée, or rebated. In its proper and legitimate proportion, it is a square divided on each of its four sides into five equal parts; thus being, in a", a square composed of twenty-five squares, as (Fig. 1). It is, therefore, simply a plain Greek cross, or cross of St. George (Fig. 2), composed of nine squares (as already fully explained in

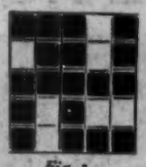


Fig. 1.

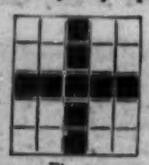


Fig. 2.

my previous articles upon "The Cross in Nature and in Art"), with the ends of the limbs continued in the direction indicated, and occupying seventeen out of the twenty-five squares of the entire space. Or, in other words, simply a plain cross of five squares, within a border of similar squares, from which the fourth on each side is omitted.

The Fylfot is known in Northern mythology as the hammer of Thorr, the Scandinavian god, or Thunderer, and is called "Thorr's hammer," or the "Thunderbolt." The Scandinavian god, Thorr—from whom our fifth day of the week, Thursday, or *Thorrs*day, takes its name—was one of the most celebrated in Northern mythology. He was "the bravest of the sons of



Fig. 3.



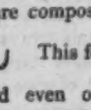
Fig. 4.



Fig. 5.

Odin," or Woden (to whom Wednesday, or *Wodens*day, was dedicated), and Fria or Friga, the goddess of earth, to whom the sixth day, Friday, or *Frigas*day, was dedicated. He was "believed to be of the most marvellous power and might; yea, and that there were no people throughout the whole world that were not subjected unto him, and did not owe him divine honour and service; that there was no puissance comparable to his. His dominion of all others most farthest extending itself, both in heaven and earth. That in the aire he governed the winds and the cloudes; and being displeased, did cause lightning, thunder, and tempest, with excessive raine, haile, and all ill weather. But being well pleased by the adoration, sacrifice, and service of his suppliants, he then bestowed upon them most faire and seasonable weather; and caused corne abundantly to grow; as all sortes of fruits, &c., and kept away the plague and all other evil and infectious diseases." He was known as the "*Thunderer*," and the derivation of Thursday is variously considered to be Thors day or Thunderer's day (*Thunresdæg*, *Thursdæg*, and *Thorsdæg*, Saxon; *Donnerstag*, old Teutonic; *Dandersdagh*, Dutch).

The emblem of the god Thorr, or the Thunderer, was, as I have just said, a thunderbolt or hammer of gold; this, the hammer, being represented as a fylfot. It was with this hammer that he destroyed his enemies the Jotuns, crushed the head of the great Mitgard serpent, killed numbers of giants, and "that he restored the dead goats to life which drew his car, and that he consecrated the pyre of Baldur." His hammer had the peculiar property that whenever thrown it never failed to strike the object at which it was aimed, and it always returned back to Thorr's hand. This latter property will be recognised as similar to that of the boomerang; and here, I think, we have a curious insight into the origin of the form of the emblem itself. I have remarked that the fylfot is sometimes described as being formed of four gammas conjoined in the centre. When

the form of the boomerang—a missile instrument of barbaric nations, much the shape of a letter V, with a rounded instead of acute bottom, which, on being thrown, slowly ascends in the air, whirling round and round till it reaches a considerable height, and then returns until it finally sweeps over the head of the thrower and strikes the ground behind him—is taken into consideration, and the traditional returning power of the hammer is remembered in connection with it, the fylfot may surely be not inappropriately described as a figure composed of four boomerangs, conjoined in the centre  This form of fylfot is not uncommon in early examples, and even on a very ancient specimen of Chinese porcelain,* it occurs at the angles of the pattern, thus—  It is the ordinary fylfot, with the angles curved or rounded.

Thorr is described in many of the old poems and legends of the North as doing wonders with his hammer. In one he is described as having lost his hammer, and consequently his power; and the way in which, by stratagem, he regained it, is very curious. This old Danish poem is called "Thorr of Asgard," and is, says De Prior, remarkable as being the only one in which an Edda poem has been preserved whole and sound in the memory of the peasantry; it is also the oldest preserved in



Fig. 6.



Fig. 7.



Fig. 8. *Fig.* 9.



Fig. 10.



Fig. 11.

Sweden. The translation of the poem by Dr. Prior opens thus:—

"There rode the mighty of Asgard, Thor,
His journey across the plain;
And there his hammer of gold he lost,
And sought so long in vain.

"'Twas then the mighty of Asgard, Thor,
His brother his bidding told—
'Up thou and off to the Northland Fell,
And seek my hammer of gold.'

"He spake, and Loki, the serving-man,
His feathers upon him drew;
And launching over the salty sea,
Away to the Northland flew,"

where he stopped and "greeted the hideous Thusser king," to whom he delivered his message that—

"Thor has his golden hammer miss'd,
And therefore am I come here."

The Thusser king replies to the effect that Thor will never again see his hammer until he gives him "the maiden Fredenborg" to wife. Loki departs with the message, which he delivers to Thor, much to his and the maiden's disgust. Thor therefore disguises himself in a maiden's dress, and goes with his attendants to the Thusser king, and is presented to him as his future

* It is worthy of remark, while alluding to porcelain, that one of the old workmen's marks occasionally found on Worcester china of the early period of its history, is the fylfot cross. It is, however, of course not known to what workman it belonged, or why it was adopted by him. 

bride. The king thereupon, after being astonished at the ravenous appetite of the maiden, ordered the hammer to be brought:—

"Then brought eight champions, stout and strong,
The hammer upon a tree,
And heaved it up for the youthful bride,
And laid it across her knee;"

when Thor threw off his disguise, grasped the hammer, slew the king and his people, and returned home with his regained hammer. The "Thusser" is supposed to be the Turks. By the loss and recovery of the hammer, the emblem of power, may be figured the temporary subjection of the *Asæ* and their retaliation. But a more mystical interpretation of it has been suggested—namely, that the hammer is the emblem of thunder, which is lost during the winter months, but by the aid of "Loki"—*flame, heat*—is again recovered from the genii of cold and darkness, habiting in the North, at the return of spring. This same story is well told in prose by Miss Goddard in her "Wonderful Stories from Northern Lands"—Thrym being the king of the Thursi, and the lady, Freyia, the beautiful wife of Oder. The hammer, it should be mentioned, was named "*Miölnir*," or "the crusher"—a very appropriate and significant name, if we are to believe a tithe of the stories told of the deeds accomplished by its agency. In the same volume the fair authoress has given excellent versions of other Thorr stories—his adventures among the Jotuns, the legend of his wife Sif's golden hair, the cauldron for the Jötun Ager, &c. But Thorr stories are not the theme of my present chapter, and therefore need only briefly alluding to while speaking of the propertics and form of the wonderful hammer of that more than wonderful god.

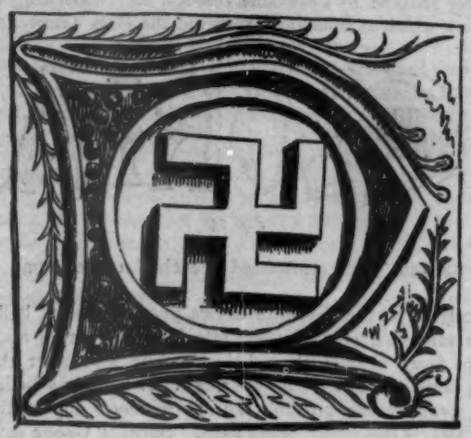


Fig. 12.

Snorro Sturleson, in the "Heimskringla (Saga iv.), when describing the sacrifice at Lade at which King Hakon, the foster-son of Æthelstan, was present, thus writes: "Now, when the first full goblet was filled, Earl Sigurd spoke some words over it, and blessed it in Odin's name, and drank to the king out of the horn; and the king then took it, and made the sign of the cross over it. Then said Kaare of Greyting, 'What does the king mean by doing so? will he not sacrifice?' But Earl Sigurd replied, 'The king is doing what all of you do who trust in your power and strength; for he is blessing the full goblet in the name of Thorr, by making the sign of his hammer over it before he drinks it.'" According to Longfellow, King Olaf, while keeping his Christmas at Drontheim—



Fig. 13.

"O'er his drinking-horn the sign
He made of the Cross Divine,
As he drank and muttered his prayers;
But the Berserks evermore
Made the sign of the Hammer of Thorr
Over theirs."

Olaf's sign being the simple cross, while that of the Berserks was the fylfot.



Fig. 14.

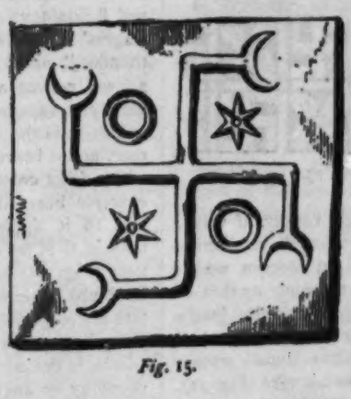


Fig. 15.



Fig. 16.

The fylfot appears on Scandinavian, Danish, and Gaulish coins (Fig. 17), as well as those of Syracuse, Corinth, and Chalcedon. Among some gold ornaments and coins of Danish origin, found at Bornholm, in Fyen, were coins "impressed with a four-footed horned beast girthed, and mounted by a monstrous human head, intended, in a barbarous fashion, to represent the rider. In front of the head was the sign of Thorr's hammer." Some of the coins also bore the name of Thorr in runes. It also appears on Etruscan, Roman, and other pottery; on paintings in the catacombs of Rome; and on Roman sculptures. One remarkable example upon Roman pottery, as connected with our own country, is the famous Colchester vase (Fig. 4), on one side of which is represented a scene between two gladiators—a *secutor* and a *retiarius*. The former, armed with a close helmet, an oblong shield, and a sword, is advancing upon his conquered adversary and prepared to strike the fatal blow, while the latter, who has been vanquished, has dropped his trident, and is elevating his right hand to implore the mercy of the spectators. On the shield of the *secutor* appears the



Fig. 17.

fylfot cross; probably borne there as the emblem of asserted power and victory.

On the various sculptured stones from the Roman wall, so admirably figured by Dr. Bruce in his priceless work on that subject, is a small Roman altar found at Birdoswald, dedicated by the Dacian cohort to Jupiter, on which the fylfot forms the central ornament, and has a plain cross in a circle on either side (Fig. 3). Another remarkable instance is presented on a fine Roman altar (Fig. 6), dedicated to Minerva, from the station of Bremenium (High Rochester). It bears at the head a plain cross saltire within a circle, between two fylfots, and is inscribed—

DEAE MI-
NERVAE ET
GENIO COL-
LEG[I] L. CÆCIL[IVS]
OPTATVS TRIB[VNVS]
V. S. L. M.

("To the goddess Minerva and the genius of the college, Lucius Cæcilius Optatus, the tribune, dedicates this in discharge of a vow.") There can be no doubt that this altar belongs to the time of Elagabalus, who reigned from 219 to 222.



Fig. 18.



Fig. 19.



Fig. 20.

Another altar, bearing the same ornament as the former, viz. a cross within a circle, between two fylfots, is also preserved at Alnwick Castle (Fig. 5). It was found at Bremenium, and bears the inscription—

GENIO ET SIGNIS
COH[ORTIS] I. F[IDÆ] VARDVL[LORVM]
C[IVIVM] R[OMANORVM] EQ[VITATÆ] M[ILLIARIÆ]
T[ITVS] LICINIVS VALERI-
ANVS [T]RIB[VNVS]

("To the genius and standards of the first cohort the faithful of the Varduli Roman citizens cavalry, a thousand strong, Titus Licinius Valerianus, tribune [erected this].")



Fig. 21 *and* 22.



Fig. 23.

The thunderbolt of Jove, represented in a variety of ways, and the wheel of Nemesis, the emblem of swift retributive justice, are found occasionally represented on Roman sculptures, and probably with the same general meaning as that of the fylfot—the thunderer's hammer. Fig. 11 exhibits Jove's thunderbolt as carved on one side of a fine altar (the wheel of Nemesis being on the other), from the Walton House station of the Roman wall. It also occurs on a Roman vase (Fig. 10). The figure will be easily recognised as bearing a marked resemblance in some of its details to the fylfot; but this is even more strikingly shown in the adjoining figure (Fig. 7), which is incised upon an altar to Fortune, from the Risingham station, where it occurs on the top of the left-hand volute. The same general idea, in this instance indicating or asserting power and victory, is shown on the sword hilt (Fig. 8).

The fylfot cross has been much used in our own country from the time of the Romans, or, earlier still, from the Norsemen, to our own times. It is met with on a shield (Fig. 9) on the Bayeux tapestry, and is not unfrequent on monumental brasses and effigies of ecclesiastics, military, and laymen. On the brass of Thomas de Hop (*circa* 1300), a priest, in Kemsing Church, Kent, it forms a border on the collar of the chasuble (Fig. 23) alternately with quatrefoils; on the brass of Richard de Hakebourne (*c.* 1315) in the chapel of Merton College, Oxford, it occurs on the border of the collar and sleeves: on the collar of the chasuble of Walter Frilends (*c.* 1370) at Oakham Church, Surrey (Fig. 21); in the same position, and also singly on each sleeve, of John Alderburne, Lewknor Church, Oxfordshire (Figs. 18 and 22); of John de Grofhurst (Fig. 19); and on those of Bishop Branscomb, Sir John D'Abernoun, and others. It was probably adopted by Christians through its "consisting of four gammas, which as numerals expressed the Holy Trinity, and by its rectagonal form symbolised the chief corner-stone of the Church."



Fig. 24.

The fylfot was a favourite device upon mediæval bells, and enters somewhat conspicuously into founders' marks and other devices found in Derbyshire, Leicestershire, and other churches in the Midland district. As the ringing of bells was believed to drive away thunder, probably the old thunderer superstition was the reason of this device being used. Barnaby Googe says:—

"If that the thunder chaunce to rore and stormie tempest shake,
A wonder is it for to see the wretches how they quake;
Howe that no fayth at all they have, nor trust in anything;
The clarke doth all the bells forthwith at once in steeple ring
With wond'rous sound and deeper farre than he was wont before,
Till in the loftie heavens darke the thunder bray no more.
For in these christned bells they thinke doth lie much powre and might
As able is the tempest great and stormo to vanquish quight.
I sawe my self at Numburg once, a towne in Toring coast,
A bell that with this title bolde herself did proudly boast:
My name I Mary called am, with sound I put to flight
The thunder crackes and hurtful stormes, and every wicked spright;
Such things whenas these belles can do, no wonder certainlie
It is if that the Papistes to there tolling alwayes flie,
When haile or any raging stormo or tempest come in sight,
Or thunder boltes or lightning fierce that every place doth smight."

In various churchwardens' accounts items of payments are to be found for "ringinge the hallowed belle in grete tempestes and lightninges;" for "ringing in the thundering;" for the ringers' refreshments for "ringeing att the tyme of gret thunder," and the like. The engravings (Figs. 12 to 16, and 24) will convey a tolerable idea of the prevalence and of the variety of ways in which the fylfot occurs on bells.

Fig. 13 is the founder's mark, I apprehend, of George Heathcote, and it bears in the centre of the shield a double cross-patée with a fylfot cross on one side and a bell on the other. The next example bears the fylfot within an initial letter, and on Figs. 14 and 16 it appears simply in connection with the founder's initials, G H for Godfrey, and R H for Ralph, Heathcote. The next (Fig. 15) has a peculiarly mystic appearance. Each of its limbs is terminated with a crescent, while in the four quarters are respectively two stars and two circles.

On Fig. 24 the fylfot is enclosed in the initial G of the word Gloria, in the inscription "Gloria in excelsis Deo," from the great doxology or angelical hymn. In this instance it may be regarded as the usual commencement of inscriptions, documents, &c., of a solemn asseveration of the truth of what is to follow

The fylfot, it will have been seen from the very brief and somewhat desultory notes which I have here thrown together, is an emblem, or symbol, of no little interest; and its constant use through so many ages, and by so many and such varied peoples, gives it an importance which is peculiarly striking. Its form might with advantage be adopted in many varieties of ornamentation, and it might occasionally be introduced with good effect in Art-manufacture.

MINOR TOPICS.

SOCIETY OF BRITISH ARTISTS.—At a recent meeting of the Society it was announced that Sir Francis Grant, P.R.A., Mr. F. Leighton, R.A., and Mr. E. W. Cooke, R.A., had joined the Society as Honorary Members. The following gentlemen have also been elected Members of the Society:—Messrs. J. Burr, J. Clark, H. Dawson, sen., A. B. Donaldson, E. Ellis, A. F. Grace, A. Goodwin, J. W. B. Knight, J. H. S. Mann, J. Morgan, T. N. Maclean, G. Sant.

THE NATIONAL PORTRAIT GALLERY has had a bequest made to it, by the late Sir E. Ryan, of a portrait, by Lawrence, of the distinguished mathematician, Charles Babbage.

MR. E. ARMITAGE'S large picture, 'Julian the Apostate,' one of the most notable works in the last exhibition of the Royal Academy, has been purchased by Mr. Alderman W. Bennett, of Liverpool, for presentation to the new Art-gallery of that place. The price of the picture, as marked in the catalogue, was £1,500.

THE LATE MR. G. J. PINWELL.—A fund is being raised by subscription for the widow of this painter, who unfortunately has been left without any provision; the long illness of Mr. Pinwell, and his travels in the hope of restoration to health, having absorbed whatever money he had managed to save. A committee of several well-known artists has been formed for carrying out the object, and Mr. E. Dalziel, 33, Belsize Park Gardens, the treasurer *pro tem.*, will be glad to receive any subscriptions which may be sent to him.

MR. JAMES F. DANBY, the landscape-painter, died rather suddenly on the 22nd of October: we purpose to give some record of him in our next publication.

M. RUDOLF LEHMANN is known as among the foremost of our portrait-painters; but not only that, some of the grandest and best of semi-historical pictures are from the powerful pencil of the master: he is, in fact, an artist of the very highest rank. He has lately issued, by the Anglo-German firm of Bruckmann, a series of portrait-drawings of eminent men; they are marvels as transcripts of nature—as true as photographs, but far more agreeable and effective; charming indeed as examples of Art, produced apparently with little effort, yet aiming at graceful truth. Of the likenesses we can speak with confidence, so can many, for the persons pictured are well-known celebrities, such as Lord Houghton, Theodore Martin, G. H. Lewis, Charles Reade, and the late B. W. Procter (Barry Cornwall). The series—of which the first part contains ten—is "to be continued;" and probably the result will be a collection of rare value of the great men and women, and, for the most part, contemporaries—of the accomplished painter.

THE ART OF THE EARLIER ARMOURERS AND SWORD-CUTTERS.—Colonel Lane Fox's large and beautifully-arranged collection of weapons, now on view at the Bethnal Green Museum, opens a chapter of unusual value in the history not only of mechanical, but of decorative art. It shows the gradual development, for example, of the shield. Originally a mere club, or parrying-stick, held in the centre, a contrivance was first added to protect the hand. Gradually the implement was widened, until a long narrow shield was produced, and this ultimately developed into the broad shield, or *pavoise*, used to cover the whole body. With the development of body-armour the use of the shield became less important, at the same time that this ancient defence assumed a new dignity from the adoption of heraldic bearings, which themselves were rendered necessary by the concealment of the face by the visor. Finally, the introduction of gunpowder led to the disuse of both shield and armour. The history of the boomerang, or throwing-stick, is another very curious branch of the subject, admirably illustrated by a series of specimens. As matter of decoration, it is most curious to observe how the representation of the human face has gradually become conventionalised, and shrunk into four or five peculiarly-disposed lines. Dr. Schlieman's opinion as to the representation of the owl's head on the early Trojan pottery derives a strong support from these serial specimens. The development of the flint knife, axe, and arrow-head, from the rudest flakes to the most highly-finished work in obsidian, jasper, and jade, is also fully illustrated. As an example of teaching by the eye, we can nowhere recall a more instructive exhibition than that of the weapons of Colonel Fox.

MATERIALS FOR ART-PROCESSES.—The collection, now exhibited at the Bethnal Green Museum, illustrating the utilisation of waste products, possesses extraordinary value to the student of Industrial Art. It shows how, from matters once considered not only useless, but pernicious, Art now derives some of her best materials. Thus anthracene, which was a few years ago regarded only as an impurity in the last results of the distillation of coal-tar, has yielded to the researches of Herr Graebe and Herr Liebermann the element called alizarene, which sells for between £400 and £500 per ton, and is in course of replacing, in the fabrication of colours for the dyer as well as for the artist, the vegetable alizarene extracted from the madder-root. Gelatine, of the manufacture and uses of which we gave a notice a short time ago, is another example of the value of products once regarded as waste. Shoddy, or wool recovered from rags, is now employed to such an extent that, in addition to the home supply, from fifty-five to sixty millions of pounds of foreign woollen rags are now annually imported to be re-manufactured.

PICTURES, &c., by M. DORÉ.—The enterprising proprietors of the Doré Gallery continue to add new attractions to their exhibition. Two very charming landscapes, representing Scottish scenery under its brightest aspect, are the results of a visit paid by the painter to Balmoral. The covenanting of Judas Iscariot with the priests for the thirty pieces of silver is an imaginative scene full of power and of character, in which M. Doré has followed the example of the great Flemish painters in the splendour of his costumes. 'The Gambling-table at Homburg,' which is the first painting that made M. Doré's extraordinary powers known in this country, has been also added to the contents of the gallery. Not content with the triumph of the pencil, M. Doré has added the *burin* to his implements of Art. After casting aside several plates as unsatisfactory, he has at last completed a very powerful etching of the 'Neophyte,' on the large scale of twenty-eight inches and a half by twenty-three and a half. Apart from the merit of the design, and regarded only as a translation of the colouring of the painter into the "colour" of the engraver, this plate is enough to establish a high reputation. The trouble and perplexity that look from the dark eyes of the central figure affect the imagination, in the print, almost more powerfully than in the painting.

MR. ARTHUR LUCAS has added another to his many publications that are, in nearly all cases, graceful and attractive copies of simple and natural incidents. The publisher has the happy knack of knowing exactly what will best suit the homes of the tens of thousands who love to adorn their rooms with comparatively unambitious examples of Art. This engraving, from the excellent *burin* of H. Every, pictures, by the pencil of Samuel Tidley, 'Alice in Wonderland,' Alice being a lovely girl not yet in her teens, and Wonderland being a huge book of prints, over which she is poring with astonishment and delight. It is a very pretty and pleasant print, that will gratify all Art-lovers of every grade and age.

THE PHYSIOGNOMY OF CRIME.—The present season has witnessed a contribution to our knowledge of physiognomy, as characteristic of the criminal class, which Lavater would have given almost anything to obtain. It is such as to strike the most unobservant, and to furnish the student of physiognomy

with ample food, not only for meditation, but for definite Art-work. We refer to two cases of photographic portraits, taken by Mr. S. G. Payne, which are entitled Physiognomical Studies, and numbered 407 and 408 in the catalogue of the exhibition of the Photographic Society of Great Britain for the winter-season of the present year. The portraits in question are those of the population of our gaols, taken by permission of the authorities. What strikes the eye at once is the description of family likeness which prevails throughout the group. It would be thought that some close blood-relationship bound together the tribe of misfortune—that they were, at all events, fellow-townsmen, residents in the same isolated district of country, or men who in some way were ethnologically very closely related, instead of being linked together only by the sad fellowship of crime. The study is most instructive, alike for the artist and for the student of human nature. On examining face by face minutely, so much difference will be detected, that it is rather an enigma what are the real elements of the undoubted resemblance. Strong impulsive powers, and feeble moral or reflective faculties, may perhaps be predicated of the group; that, however, is a study into which we cannot here enter. But we are sure that the historic painter, the *genre* painter—all artists who study the expression of the human countenance—will be grateful for the recommendation where to obtain so valuable an illustration of the physiognomics of crime.

ART-BRONZES.—The great development which has of late been given to the production of statuettes and other objects in bronze is not an unmixed advantage. In a decorative point of view, the facility of obtaining a highly-finished bronze for a moderate price allows of a great addition to the elegant furnishing of a room. But when we find any number of copies of some well-known statue produced, and not only so, but produced in three or four sizes, we cannot but remark that we are dealing, not with sculpture, but with decorative furniture. It is enough to compare the different effects of the different sizes of the same subject, to see how far mechanical reproduction falls short of the work of the hammer. We have had this truth very vividly illustrated by the examination of a pair of bronze miniatures of the famous horses of Lysippus—that pair which was presented by the Emperor Nicholas to King Ferdinand II. of the two Sicilies, and which now stand outside the private entrance to the great palace at Naples. All that we know of these exquisite miniatures, which are in the possession of Messrs. Williamson, the well-known collectors and brokers at Guildford, is that they were in Paris very early in the present century. They are either French or Italian work, probably the former. The horses are wrought, and the bases cast. The life and fire of the originals, well known as two of the noblest bronzes in the world, are so fully caught by the artist of the miniature copy, that the effect reads us a striking lesson as to the difference between Art and Art-manufacture.

ART-WORKS IN INDIA.—The value of the works of Art imported into British India annually averages about £10,000. The jewelry and precious stones exported from India range in value from £80,000 to £90,000 per annum, of which about one-third come to the United Kingdom, principally from Burmah and Bombay.

ARTISTS OF THE UNITED KINGDOM.—By the last census returns there were in the United Kingdom 16,562 artists, of whom 14,728 were males, and 1,834 females; of these about 2,210 were under twenty years of age. According to the classification-tables of the "Occupations of the People," there were of males returned as painters and artists 5,005, sculptors and engravers 799, lithographers 4,021, others engaged in the Fine Arts 100; of females, 1,069 painters and artists, photographers 694, others engaged 71.

PRESENTATION WATCHES.—The watches intended to be presented by the Prince of Wales to various personages in India have been manufactured by Mr. John Walker, of Regent Street and Cornhill. There are about sixteen of them, and they are of the kind well known as Walker's crystal case watches. This mode of construction allows the works within to be seen without sacrificing either the strength or elegance of the watch. Indeed, these qualities are rather enhanced. The feature, however, which brings these gift-watches within our cognisance is the artistic design which is engraved, intaglio-fashion, on the back crystal. In the centre are the Prince of Wales's feathers and motto, encircled by the ribbon of the Garter, on which is inscribed the familiar legend, *Honi soi qui mal y pense*. This, in its turn, is enclosed by the collar of the Order of the Star of India, with its pendant, containing the Queen's portrait. On each side of the circle are the initials of the Prince, viz. A on one side and E on the other, while the whole is surmounted by a crown regal. The effect of this design is lightness, combined with richness and elegance.

COACH AND HARNESS MAKERS' COMPANY.—We have much pleasure in calling attention to the manner in which the Coach Makers' Company encourages skill and industry in connection with carriage building. The successful drawings and designs have been on view at the company's hall in Noble Street, Falcon Square; and we were greatly aided in our examination of them by the company's officer, Mr. Hughes. It is more than ten years since this company commenced the healthy practice of offering medals and money-prizes for working drawings and designs, and this year it has begun giving prizes for freehand drawing, a practice which we hope will be continued. A large number of prizes were awarded for productions of great merit, to which we regret we cannot afford the space the works might justly claim. The Coach Maker's Company is exercising its functions in perfect accordance with the requirements of the times, and its honours are held out to workers in all parts of the United Kingdom. This is as it should be, and we tender the worshipful company our hearty congratulations on the evident success with which its efforts are crowned.

MESSRS. DOULTON, of Lambeth, are at work on the fine lunettes which will be placed over the fish-tanks in the Royal Aquarium. These lunettes will be filled with beautifully-painted subjects from natural history, such as wading-birds, and the like.

PARIAN AND CARRARESE MARBLE.—The account of a visit to the quarries of Paros and of Carrara, which is contained in the very charming autobiography of Sir John Rennie ought to lead to a serious effort to apply the resources of engineering science to the production of the unrivalled Art-material to be obtained from these celebrated spots. The ancient mode of working the marble at Paros was to excavate caverns in the side of the mountain, and on arriving at the solid rock to cut it out, by wedges and picks, in such blocks as they required. Thus the inside of the quarry resembles a long gallery worked in steps, one above another. But Sir John Rennie remarks that if the solid rock were bared from the surface, and a good length of face opened out, the pick and wedge system might be worked to almost any extent, with much greater advantage. And if inclined planes with railways were made to the port, and a proper embarking jetty, with cranes, carried out into deep water, so as to allow vessels to come alongside and receive their cargo, this fine marble might be quarried and exported at a very moderate cost, far below that of Carrara marble. The harbour is spacious, of ample depth, and well protected against winds. The Parian marble is of a beautiful cream colour, almost free from veins, and of an even, close texture. As the cost of marble for the sculptor is now from one to two guineas per cubic foot, and even more for large blocks, it is extraordinary that the value of these quarries has not been recognised before, and attracted capital to work them. At Carrara the same engineer was struck by the waste arising from the clumsy method of working the quarries and of transporting and loading the blocks. The erection of a proper pier, furnished with derricks, and with a tramway to the quarries, together with the introduction of proper machinery for quarrying, would materially reduce the price of this marble, and consequently increase the demand.

ART-PUBLICATIONS.

M. LACROIX has followed up his two preceding volumes, the "Arts of the Middle Ages" and the "Arts of the Renaissance," with another, which brings down the subject to a period at no great distance from our own.* This era was, perhaps, one of the most important in the annals of Europe, and especially so to the country to which the author restricts his remarks—France. When the eighteenth century opened, it saw her ruled by a king than whom scarcely had she one more powerful or more luxurious; it closed, or nearly closed, amid the storms of revolution and the downfall of monarchy: this last portion of the century, however, M. Lacroix does not touch. If his latest volume fails in the great interest which its predecessors have, it is because the materials are of a less attractive character—at least to the antiquarian and the archæologist; yet on this account it may not improbably prove more acceptable to the general reader. It describes France in its social and political aspects, as evidenced in the habits, customs, and costumes of every grade of society, from the highest to the lowest, while the sciences and literature have not been altogether overlooked. We could find very much to write about had we space at command, but the number of books demanding our notice at this busy season compels brevity. Our appreciation of M. Lacroix's history must not be measured by the length of this notice; it deserves far more space than we can assign to it. There is scarcely a page which is not embellished with some excellent instructive illustration to aid the reader in acquiring a vivid idea of France in the "Eighteenth Century."

DEAN HOWSON has done ample justice to the grand river† that laves the walls of the picturesque city—Chester—more picturesque in its antiquities than any other that yet remains to England—in which he dwells; and, aided by an architect who is also an artist, they have produced a volume of large and instructive interest, picturing by pencil and pen a very considerable number of the historic sites, venerable churches, and beautiful scenes that grace the banks of the majestic stream from its rise to its fall. Second only in historic importance to the glorious Thames, and certainly inferior in beauty to the Wye, and perhaps the Severn, it is, as one of the great rivers of England, a noble theme for author and artist; and we may thank both for having so gracefully and so happily made us familiar with all it is desirable and useful to know concerning "Holy Dee."

CANOVA! the name is honoured in Art. He was famous in an age when there were few great sculptors; but although always graceful and sometimes powerful, he was not to be compared with many who had preceded and succeeded him—Flaxman, Gibson, and Foley in England, and the great artist, Thorwaldsen of Denmark, were infinitely his superiors. Yet a volume comprising *all* the works of the Italian master is a boon of rare value; we have them in this bulky volume—the outline engravings of Henry Moses.‡ It would have been perfect had the compiler furnished us, however briefly, with a memoir of the engraver, to whose ability and industry the prints alone do justice. The elegantly-printed and bound volume contains the sculptor's works from 1773 to 1822 inclusive. He died as well as lived "in harness," and bequeathed to the world an immense amount of evidence of labour; but his life was a long one, and he was always in his studio—apparently his home was there, and nowhere else. The book is a monument to his memory, and the publishers in their re-issue have conferred a boon upon all who either love or study the divine art.

* "The Eighteenth Century: Its Institutions, Customs, and Costumes. France, 1700—1789." By Paul Lacroix (Bibliophile Jacob). Illustrated with 21 Chromo-lithographs and 351 Wood engravings. Published by Chapman and Hall, London.

† "The River Dee: its Aspect and History." By J. S. Howson, D.D., Dean of Chester. With Ninety-three Illustrations on Wood, from Drawings by Alfred Rimmer. Published by Virtue & Co., Limited.

‡ "The Works of Antonio Canova in Sculpture and Modelling." Engraved in outline by Henry Moses. With a Biographical Memoir by Count Cicognara, and descriptive notes. Published by Chatto and Windus.

THE "Autobiography of Mrs. Fletcher,"* although not precisely an Art-book, cannot fail to be pleasant, useful, and instructive in the homes of all Art-lovers. It is indeed full of suggestive material, for the most charming, and estimable, and beautiful lady—beautiful in age as in youth—was the intimate friend or acquaintance of many celebrities of the age, whose portraits she sketches in a few fine touches, but with marvellous vigour and effect. She was, in truth, a very lovely lady, in mind as in person, and her whole life is a lesson in womanly tenderness, goodness, and virtue; she is, indeed, a grand example of what a woman should be who aims to make all about her happy; though of large intellect and masculine power, she was gentleness itself—the very opposite of that "strong-minded" character at which so many fair women are aiming in our day. The book is a treat from the beginning to the end. We have in it engraved portraits of her at the age of fifteen and at the age of eighty, both models of beauty; it would be hard to say which is the more beautiful. In the one the flower is in the bud, in the other it is the ripened fruit. A long life has been spent in preparation for a longer—a life that never ends. We can but recommend to all readers a volume that is absolutely delicious. Alas! we fear that in our day there are not many who resemble her in the attributes that make women sources only of happiness to men. We know no better example of what a woman may be whose influence is exercised in a thousand ways to determine the course, here and hereafter, of woman and of man.

Not only in that light is the book charming; it is full of information, of wise thought, practical knowledge, and true religion, unassuming, but strongly impressive, in every page.

FRANK BUCKLAND has published another most interesting and useful book.† There are few men living to whom Natural History owes so much. Yet his walks and his works are generally through byways, noticing a thousand things that would probably escape the attention of deeper thinkers and more elaborate essayists. His style is so pleasant, his knowledge so extensive, his researches so minute as well as so large, that nothing escapes him which may illustrate the subject whereof he treats. And his is a wide range—all through Nature. His papers are most pleasant reading; they are instructive in the best sense of the term; there is not a dry page in these four hundred pages, not one without an anecdote or some passage to wile the reader to a rare intellectual treat, that increases the appetite while feeding it, and makes one greedily desire more. Moreover, the book is extensively and admirably illustrated by a large number of engravings. The season will produce no better work, none more agreeable or more profitable.

THE Fine Art Publishing Company has issued a volume‡ which, as it is among the earliest of those coming under the generic term of "giftbooks for the season," so it is likely to prove one of the most attractive. This Album consists of a series of thirty photographs of works in the late Royal Academy Exhibition; twenty-nine of pictures, and one of sculpture, the late J. H. Foley's statue of Stonewall Jackson. If the selection of subjects is not the best which could have been made, there is not one among them that does not merit reproduction; while it should be borne in mind, in looking through the volume, and comparing what is in it with what the galleries of the Academy contained, that the project was determined upon but a few days before the exhibition opened, and the publishers had at command only such works as were within their reach. Yet even under these

* "Autobiography of Mrs. Fletcher, with Letters and other Family Memorials." Edited by the Survivor of the Family. Published by Edmonston and Douglas, Edinburgh.

† "Logbook of a Fisherman and a Zoologist." By Frank Buckland, M.A. Published by Chapman and Hall.

‡ "The Royal Academy Album: a Series of Photographs from Works of Art in the Exhibition of the Royal Academy, 1875." Published by the Fine Art Publishing Company, Rathbone Place; and L. Reeve & Co.

disadvantageous circumstances we have before us Mr. G. D. Leslie's 'Path by the River,' Mr. Elmore's 'Mary, Queen of Scots, and Christopher Norton;' Mr. Calderon's 'Refurbishing St. Trophyme, Arles,' and 'Toujours Fidèle;' Mr. Frith's 'Tom Jones showing Sophia her image,' Mr. Marks's 'Three Jolly Postboys,' Mr. Orchardson's 'Too Good to be True,' Mr. J. C. Horsley's 'Waiting-Maid,' Mr. Storey's 'Caught!' Mr. Poynter's 'The Festival' and 'The Golden Age,' Mr. Prinsep's 'A Minuet,' Mr. P. R. Morris's 'The Mowers,' with others which will be remembered by those who visited the Academy this year. The book is, we take it, an experiment, which, in all probability, will be repeated next year, when, with additional experience and a more lengthened opportunity for selection of subjects, a work of still higher class may be anticipated.

THE art, MUSIC, owes a large debt to the family of Chappell; they have long ranked among the best of its publishers, while more than one of its members have contributed to its literature, not only as accomplished scholars, but as aids to its right comprehension and practice by the "masses." Their publications are not only of rare excellence, but are made with a view to extensive popularity; that is to say, they are cheap as well as good—as good as can be furnished at any cost of production. Two of them are now before us;* one is entitled "Old English Ditties;" it consists mainly of selections from "W. Chappell's Popular Music of the Olden Time," the long ballads compressed and occasionally new words written by J. Oxenford (and admirably his work is done), while the symphonies and accompaniments are from the master-mind of G. A. Macfarren. In this comprehensive book there is, we imagine, hardly one omitted of the memory-ditties of our youth-hood. What a joy is the retrospect—as we turn over the leaves, murmur the well-remembered airs, and grumble that modern times have produced nothing half so good as those that taught and made happy our grandames and grandsires. The book is well printed, well and strongly bound, and costs very little.

"The History of Music" is a work of more ambitious order. It is but a commencement—the theme is almost inexhaustible—but the able author and editor knows well how skilfully to condense without sacrificing value. The first volume is of the deepest interest, taking us back far into a long past, and deriving much aid from recent discoveries—aid of which the earlier historians were unable to avail themselves. The book is learned without pedantry; it is simple yet comprehensive, and may be read for enjoyment as well as instruction. Eventually it will be classed among the most valuable literary productions of the age, conferring honour on the author whose heart and soul have been in his interesting and important work.

"THE PILGRIM OF SCANDINAVIA" is a very charming book, and does honour to the head and heart of the young nobleman who has written it.† It is singularly unpretending: not assuming to do much, it does very much, within small compass, it is true; but the biggest volumes do not always contain the most matter. It is not a history nor a book of travel, but much more than a diary; with no evidence of haste or heedlessness; the author pens down his observations and thoughts with keen apprehension of the singular or the beautiful, and ever with kindly feeling towards the peculiar people among whom he has for a while sojourned. No doubt he will be encouraged to seek "fresh fields and pastures new." This interesting and attractive volume is but the first step in a career of letters.

FAIRHOLT'S book on tobacco is a complete history.* The author has exhausted the subject, yet the book is not a large book; no one knew better than Fairholt how to condense—to give much in a little. We rejoice to welcome a new edition of one of the most popular of the works of a writer who was for more than a quarter of a century a fellow-worker with us; this is, we believe, the only one of his productions that did not have its beginning in the *Art Journal*. Fairholt was not himself a smoker, and did not take snuff; yet his laudation of the plant and practice will content their most enthusiastic advocates. His father was a tobacconist, "an honest man and a good smoker;" and the son, when weighing and vending, as a boy, pennyworths of birdseye or high-dried, little thought, as indeed he touchingly tells us, that he was destined to write the history of both. The volume is well got up, as indeed are all the works issued by Messrs. Chatto and Windus.

"A HISTORY OF LACE," by an "authority" on a subject interesting to a very large proportion of our readers, is an acquisition of no small value.† This is the third edition—satisfactory proof of its worth and of the estimation in which it is held. Mrs. Bury Palliser tells us all that is known on the subject; there are yet some secrets connected with it that may be discovered—by time. But all that can be told has been told; so pleasantly and gracefully, moreover, that the book will be read by those who care little for the "article,"—time out of mind, the favourite of all female external adornments. It is profusely illustrated, and altogether there are not many works calculated to be so generally attractive; it is a pleasant drawing-room book, as well as an important addition to Art-history.

"THE SOUTHERN STATES OF NORTH AMERICA"‡—a huge volume of mingled pictures and letterpress descriptions—makes us acquainted with almost, if not entirely with everything, that can interest a reader as to the past history, the present condition, and the future prospects of the Southern States. The book is very popular on the other side of the Atlantic, and cannot fail to be attractive in England, for it is full of knowledge—the knowledge that derives value from personal examination and actual experience. It is a book of facts; somewhat dry in narrative; fancy has been altogether absent, and style seldom studied; but as an introduction to a country and a people of whom we hear much and know little, few books more valuable have ever issued from the press. The author has taken nothing on trust, he tells us only that which he sees and knows; he has been everywhere, and ascertained everything that needed, or was worth, inquiry. The artist, too, has done his work thoroughly well; his admirable sketches, of which there are many hundreds, like the letterpress, are FACTS.

* 1. "Old English Ditties, from Popular Music of the Olden Time." 2. "The History of Music, from the Earliest Records to the Fall of the Roman Empire." Vol. i. By W. Chappell, F.S.A. Published by Chappell & Co.

† "The Pilgrim of Scandinavia." By Lord Garvagh. Published by Sampson Low & Co.

* "Tobacco: its History and Associations; including an Account of the Plant and Manufacture, with its modes of Use in all Ages and Countries." By F. W. Fairholt, F.S.A. With 100 Illustrations by the Author. Published by Chatto and Windus.

† "A History of Lace." By Mrs. Bury Palliser. Published by Sampson Low & Co.

‡ "The Southern States of North America: a Record of Journeys," &c. By Edward King. Profusely illustrated by Engravings from Original Sketches by J. Wells Champney. Published by Blackie and Son.

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